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Easiest Beginning Elementary Method for Violin, Op. 38

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WOHLFAHRT

Easiest Beginning Elementary Method for Violin, Op. 38

CARL FISCHER, Inc.

PREFACE TO THE FIRST EDITION.

Though there be a considerable number of Violin-Schools extant, there is not one calculated for children alone. The hands of the latter are often so small, that a proper placing of the fourth finger is scarcely to be expected, for which reason I would willingly have left it out of consideration in this Work, had I not learned by experience that this fourth finger must be practiced, the sooner the better. My revered teacher, Concert-Master Ferdinand David, had much trouble with me on this score.

It would likewise be a great fault, were the teacher to allow the position first acquired to be changed too early, i.e. before the pupil became quite firm in it. The more difficult keys and ornamentals I have excluded from this work, as not being suitable for first tuition.. Concerning position of body, holding of violin and bow etc. I thought it best to say nothing, being convinced that any good teacher would be able to do that better by words and example, than any written explanation could.

In judging of this Work I beg to observe that I have intentionally added several small pieces with accompaniments, such as are usually met with in dancing-music, for the purpose of increasing the pupils desire to learn, as well as to awaken a feeling of tact or time.

June 1875.

Franz Wohlfahrt.

VORWORT ZUR ERSTEN AUFLAGE.

Violinschulen giebt es schon eine ziemlich grosse Anzahl, aber nicht eine, die einzig und allein für Kinder berechnet wäre; die Hände der Letzteren sind ja oft so klein, dass man kaum die richtige Stellung des vierten Fingers auf die Saiten verlangen kann, wesshalb ich auch gerne die Benützung dieses Fingers in diesem Werkchen ganz weggelassen hätte, wenn ich nicht aus eigener Erfahrung wüsste, dass derselbe je eher je besser mit geübt werden muss; mein unvergesslicher Lehrer, der unlängst verstorbene Concert meister Ferdinand David, hatte aus diesem Grunde viel Mühe mit mir.

Ein sehr grosser Fehler ist es ferner, wenn der Lehrer beim Unterrichten die erste Lage zu zeitig verlässt; in ihr muss der Schüler erst ganz sattelfest werden. Die schwereren Tonarten, sowie die Verzierungen habe ich hier ausgeschlossen, beides passt nicht für den ersten Unterricht.. Einiges über Haltung des Körpers, der Violine, des Bogens u.s.w. zu sagen hielt ich für überflüssig, denn das kann jeder gute Lehrer viel besser als es schriftlich möglich ist, besonders Kindern gegenüber.

Bei Beurtheilung dieses Werkchens bitte ich noch zu beachten, das ich absichtlich mehrere Stückchen mit eingefügt habe mit der bei gewöhnlichen Tanzmelodieen üblichen Begleitung; dadurch soll nicht allein die Lust des Schülers erhöht, sondern auch das Taktgefühl geweckt werden.

June 1875.

Franz Wohlfahrt.

PREFACE DE LA PREMIÈRE EDITION.

Il existe déjà un assez grand nombre de méthodes de violon, mais il n'y en a pas une seule qui soit composée exclusivement en vue des enfants; les mains de ces derniers sont souvent si petites, qu'on peut à peine exiger d'eux qu'ils posent convenablement le quatrième doigt sur les cordes, raison pour laquelle j'aurais volontiers renoncé à utiliser ce doigt dans ce petit ouvrage, si je ne savais par ma propre expérience qu'on ne peut jamais l'exercer trop tôt; mon bien-aimé maître, le chef d'orchestre Ferdinand David, dont le monde musical déplorait la mort il y a peu de temps, a eu pour cette raison beaucoup de peine avac moi.

Le maître commet aussi une faute grave dans l'enseignement, lorsqu'il quitte trop tôt la première position; il est nécessaire qu'avant de passer outre, l'élève y acquière une sûreté absolue.. J'ai exclu de mon ouvrage les gammes difficiles et les ornements; ni les unes ni les autres ne conviennent à l'enseignement élémentaire.. J'ai aussi cru superflu de rien dire sur la tenue du corps, du violon et de l'archet etc; le maître le dira beaucoup mieux qu'on ne saurait le faire par ecrit, particuliérement vis-à-vis des enfants.

Je prie en outre d'observer dans la critique de cet ouvrage que j'ai avec intention ajouté plusieurs morceaux avec un accompagnement propre aux melodies de danse; j'ai voulu par là non seulement animer l'ardeur de l'elévè, mais encore éveiller en lui le sentiment de la mesure.

June 1875.

Franz Wohlfahrt.

PREFACE TO THE SIXTH EDITION.

My principles as a pedagogue of many years' practice continue the same as those mentioned in the preface to the first edition in respect to teaching violin, still I would add.

1.) In the first numbers I have preferred leaving metre away; let these short pieces be commenced slowly, gradually quickening according to the nature of the piece and the opinion of the teacher, as precision and dexterity advance.

2.) Each little piece should be repeated several times running, so that the pupil may learn the exact time for the pauses at the end by being strictly controlled.

3.) Every Number, every Part begins with the down-bow and each note must have its particular emphatic stroke to begin with.

4.) Many of the Duets following are so arranged, that both parts can be played by pupils, the proficiency required for each being about equal. The choice, of course, must be left to the teacher.

September 1882.

Franz Wohlfahrt.

VORWORT ZUR SECHSTEN AUFLAGE.

Meine aus langjähriger Praxis gewonnenen pädagogischen Grundsätze in Bezug auf den Violinunterricht sind heute noch dieselben, welche ich im Vorworte der ersten Auflage kurz angedeutet habe; nur Einiges möchte ich hier noch hinzufügen.

1) Bei den ersten Nummern habe ich absichtlich die Tempo-Angabe weggelassen; man lasse diese kurzen Sätzchen erst langsam und mit zunehmender Sicherheit und Gewandheit nach und nach etwas schneller spielen, dem Charakter derselben und dem Urtheile des Lehrers angemessen.

2) Jedes Stückchen soll mehrmals hintereinander weg gespielt werden, so dass der Schüler durch das strenge Berücksichtigen der am Ende vorkommenden Pausen die letzteren mit der Zeit genau kennen lernt.

3) Jede Nummer, jeder Theil beginnt mit dem Herunterstrich und jede einzelne Note bekommt vor der Hand ihren besonderen, kräftigen Bogenstrich.

4) Viele von den später vorkommenden Duetten sind so eingerichtet, dass beide Stimmen wegen ihrer ziemlich gleichmässigen Anforderungen an die Fertigkeit der Spieler von zwei Schülern ausgeführt werden können. Die hierauf bezügliche Auswahl bleibt natürlich dem Ermessen des Lehrers anheimgestellt.

September 1882.

Franz Wohlfahrt.

PREFACE DE LA SIXIÈME EDITION.

Mes principes pédagogiques acquis par une pratique de plusieurs années, sont encore par rapport à l'enseignement du violon ceux que j'avais succinctement énoncés dans la préface de la première édition; je désire seulement y ajouter ici quelques mots:

1º Dans les premiers numeros, j'ai omis avec intention d'indiquer les temps; faites jouer ces petites phrases musicales lentement d'abord et avec une sûreté et une habileté croissantes, en augmentant peu à peu de vitesse, suivant le caractère de la pièce et le jugement du maître.

2º Chaque morceau doit être joué plusieurs fois de suite, de facon que l'élève, tenu d'observer rigoureusement les repos indiqués à la fin, apprenne a les connaître exactement avec le temps.

3º Chaque numéro, chaque partie commence par le tiré, et chaque note reçoit pour le moment son coup d'archet vigoureux et particulier.

4º Un grand nombre des duos qui se présentent plus tard sont arrangés de telle sorte que les deux voix, à cause de l'habileté presque uniforme qu'elles réclament de la part des joueurs, peuvent être executees par deux élèves. Le choix des pièces est naturellement laissé au jugement du maître.

September 1882.

Franz Wohlfahrt.

List of the Principal Words used in Modern Music

With their Abbreviations and Explanations

A	to, in or at; *a tempo*, in time
Accelerando (accel.)	Gradually increasing the speed
Accent	Emphasis on certain parts of the measure
Adagio	Slowly leisurely
Ad libitum (ad lib.)	At pleasure; not in strict time
A due (a 2)	To be played by both instruments
Agitato	Restless, with agitation
Al or Alla	In the style of
Alla Marcia	In the style of a March
Allegretto	Diminutive of allegro; moderately fast, lively; faster than *andante;* slower than *allegro*
Allegro	Lively; brisk, rapid.
Allegro assai	Very rapidly
Amoroso	Affectionately
Andante	In moderately slow time
Andantino	Diminutive of *andante;* strictly *slower* than andante, but often used in the reverse sense
Anima, con / *Animato*	With animation
A piacere	At pleasure; equivalent to *ad libitum*
Appassionato	Impassioned
Arpeggio	A broken chord
Assai	Very; *Allegro assai*, very rapidly
A tempo	In the original tempo
Attacca	Attack or begin what follows without pausing
Barcarolle	A Venetian boatman's song
Bis	Twice, repeat the passage
Bravura	Brilliant; bold; spirited
Brillante	Showy; sparkling, brilliant
Brio, con	With much spirit
Cadenza	An elaborate, florid passage introduced as an embellishment
Cantabile	In a singing style
Canzonetta	A short song or air
Capriccio a	At pleasure, ad libitum
Cavatina	An air, shorter and simpler than the aria, and in one division, without Da Capo
Chord	The harmony of three or more tones of different pitch produced simultaneously
Coda	A supplement at the end of a composition
Col or con	With
Crescendo (cresc.)	Swelling; increasing in loudness
Da or dal	From
Da Capo (D. C.)	From the beginning
Dal Segno (D. S.)	From the sign
Decrescendo (decresc.)	Decreasing in strength
Diminuendo (dim.)	Gradually softer
Divisi	Divided, each part to be played by a separate instrument
Dolce (dol.)	Softly; sweetly
Dolcissimo	Very sweetly and softly
Dominant	The fifth tone in the major or minor scale
Duet or Duo	A composition for two performers
E	And
Elegante	Elegant, graceful
Energico	With energy, vigorously
Enharmonic	Alike in pitch, but different in notation
Espressivo	With expression
Finale	The concluding movement
Fine	The end
Forte (f)	Loud
Forte-piano (fp)	Accent strongly, diminishing instantly to piano
Fortissimo (ff)	Very loud
Forzando (fz >)	Indicates that a note or chord is to be strongly accented
Forza	Force of tone
Fuoco, con	With fire; with spirit
Giocoso	Joyously; playfully
Giusto	Exact; in strict time
Grandioso	Grand; pompous; majestic
Grave	Very slow and solemn
Grazioso	Gracefully
Harmony	In general, a combination of tones, or chords, producing music
Key note	The first degree of the scale, the tonic
Largamente	Very broad in style
Larghetto	Slow, but not so slow as Largo; nearly like Andantino
Largo	Broad and slow; the slowest tempo-mark
Legato	Smoothly, the reverse of staccato
Ledger-line	A small added line above or below the staff
Lento	Slow, between Andante and Largo
L'istesso tempo	In the same time, (or tempo)
Loco	In place. Play as written, no longer, an octave higher or lower
Ma	But
Ma non troppo	Lively, but not too much so
Maestoso	Majestically; dignified
Maggiore	Major Key
Marcato	Marked
Meno	Less
Meno mosso	Less quickly
Mezzo	Half; moderately
Mezzo-piano (mp)	Moderately soft
Minore	Minor Key
Moderato	Moderately. *Allegro moderato*, moderately fast
Molto	Much; very
Morendo	Dying away
Mosso	Equivalent to rapid. *Più mosso*, quicker.
Moto	Motion. *Con moto*, with animation
Non	Not
Notation	The art of representing musical sounds by means of written characters
Obbligato	An indispensable part
Opus (Op.)	A work.
Ossia	Or; or else. Generally indicating an easier method
Ottava (8va)	To be played an octave higher
Pause (𝄐)	The sign indicating a pause or rest.
Perdendosi	Dying away gradually
Piacere, a	At pleasure
Pianissimo (pp)	Very softly
Piano (p)	Softly
Più	More
Più Allegro	More quickly
Più tosto	Quicker
Poco or un poco	A little
Poco a poco	Gradually, by degrees; little by little
Poco più mosso	A little faster
Poco meno	A little slower
Poco più	A little faster
Poi	Then; afterwards
Pomposo	Pompous; grand
Prestissimo	As quickly as possible
Presto	Very quick; faster than *Allegro*
Primo (1mo)	The first
Quartet	A piece of music for four performers.
Quasi	As if; in the style of
Quintet	A piece of music for five performers
Rallentando *(rall.)*	Gradually slower
Replica	Repetition. *Senza replica*, without repeats
Rinforzando	With special emphasis
Ritardando (rit.)	Gradually slower and slower
Risoluto	Resolutely; bold; energetic
Ritenuto	In slower time
Scherzando	Playfully; sportively
Secondo (2do)	The second singer, instrumentalist or part
Segue	Follow on in similar style
Semplice	Simply; unaffectedly
Senza	Without. *Senza sordino* without mute
Sforzando (sf)	Forcibly; with sudden emphasis
Simile or Simili	In like manner
Smorzando (smorz)	Diminishing in sound. Equivalent to *Morendo*
Solo	For one performer only. *Soli;* for all
Sordino	A mute. *Con sordino*, with the mute
Sostenuto	Sustained; prolonged.
Sotto	Below; under. *Sotto voce*, in a subdued tone
Spirito	Spirit. *con Spirito* with spirit
Staccato	Detached; separate
Stentando	Dragging or retarding the tempo
Stretto or stretta	An increase of speed. *Più stretto* faster
Subdominant	The fourth tone in the diatonic scale
Syncopation	Change of accent from a strong beat to a weak one.
Tacet	"Is silent" Signified that an instrument or vocal part, so marked, is omitted during the movement or number in question.
Tempo	Movement; rate of speed.
Tempo primo	Return to the original tempo.
Tenuto (ten.)	Held for the full value.
Thema or Theme	The subject or melody.
Tonic	The key-note of any scale.
Tranquillo	Quietly.
Tremolando, Tremolo	A tremulous fluctation of tone.
Trio	A piece of music for three performers.
Triplet	A group of three notes to be performed in the time of two of equal value in the regular rhythm.
Troppo	Too; too much. *Allegro, ma non troppo*, not too quickly.
Tutti	All; all the instruments.
Un	A, one, an.
Una corda	On one string.
Variatione	The transformation of a melody by means of harmonic, rhythmic and melodic changes and embellishments.
Veloce	Quick, rapid, swift.
Vibrato	A wavering tone-effect, which should be sparingly used.
Vivace	With vivacity; bright; spirited.
Vivo	Lively; spirited
Volti Subito V.S.	Turn over quickly.

THE FOUR OPEN STRINGS

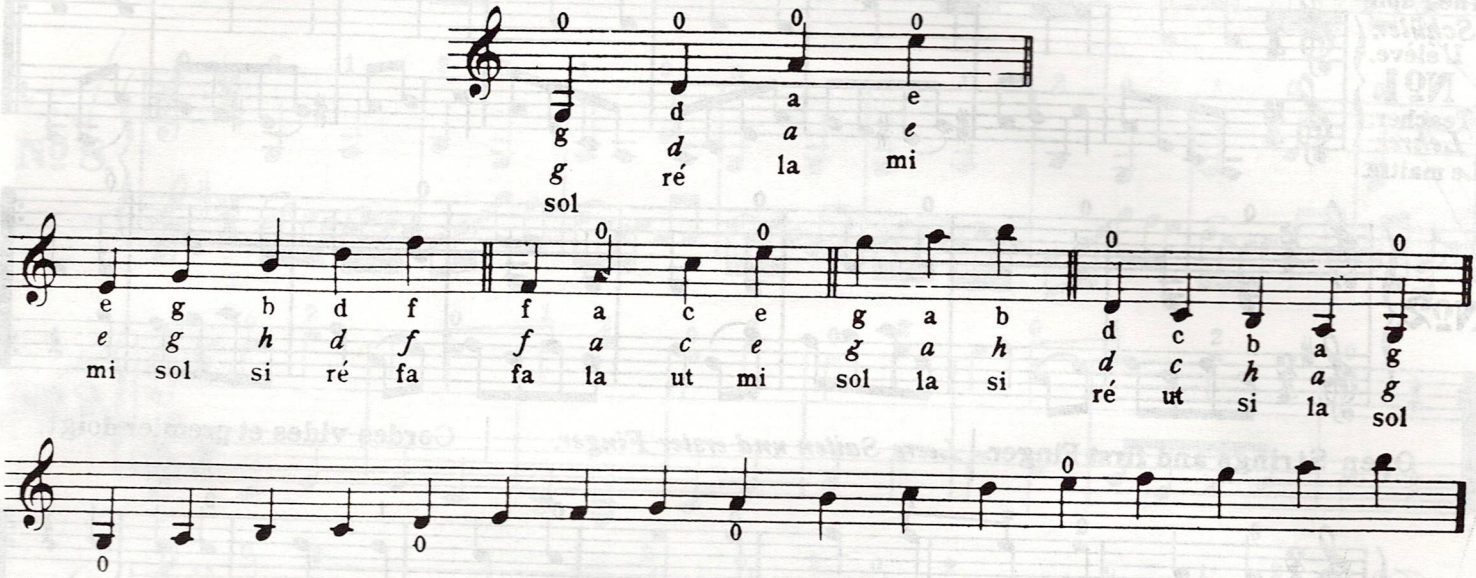
AND THE NOTES TO BE PLAYED ON THEM IN THE FIRST POSITION.

DIE VIER LEEREN SAITEN

UND DIE AUF IHNEN ZU GREIFENDEN NOTEN IN ERSTER LAGE.

LES QUATRE CORDES VIDES.

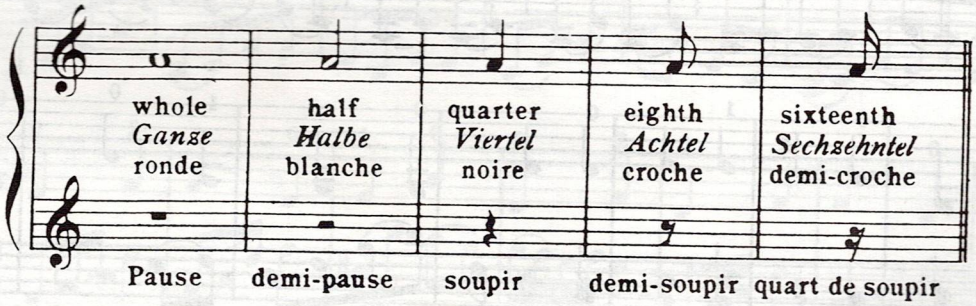
ET LES NOTES Á JOUER DANS LA PRÉMIÈRE POSITION.



VALUE OF THE NOTES AND RESTS.

WERTH DER NOTEN UND PAUSEN.

VALEUR DES NOTES ET DES REPOS.



A whole is

Eine Ganze o Une ronde

two halfs

hat zwei Halbe 𝅗𝅥 𝅗𝅥 deux blanches

or four quarters

oder vier Viertel ♩ ♩ ♩ ♩ ou quatre noires

or eight eighths

oder acht Achtel ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ou huit croches

or sixteen sixteenths.

oder sechzehn Sechzehntel. 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 ou seize demi-croches.

OPEN STRINGS.

Make a long and vigorous stroke.

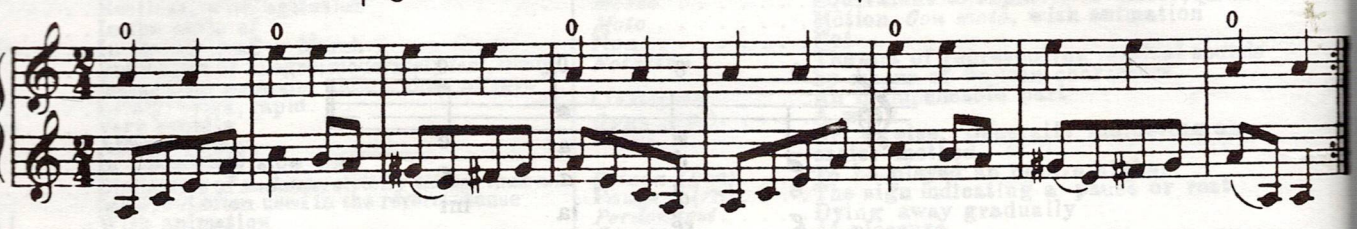
LEERE SAITEN.

Man halte auf einen langen und kräftigen Strich.

CORDES VIDES.

Tenez à un coup d'archet long et vigoureux.

The Pupil.
Schüler.
L'élève.
No 1.
Teacher.
Lehrer.
Le maitre.



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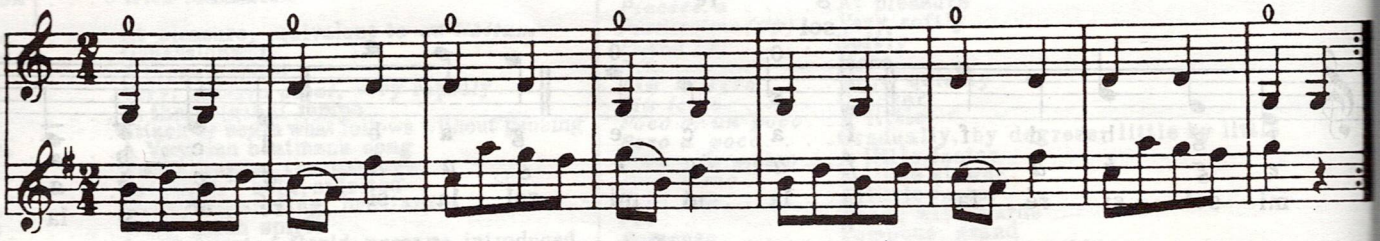
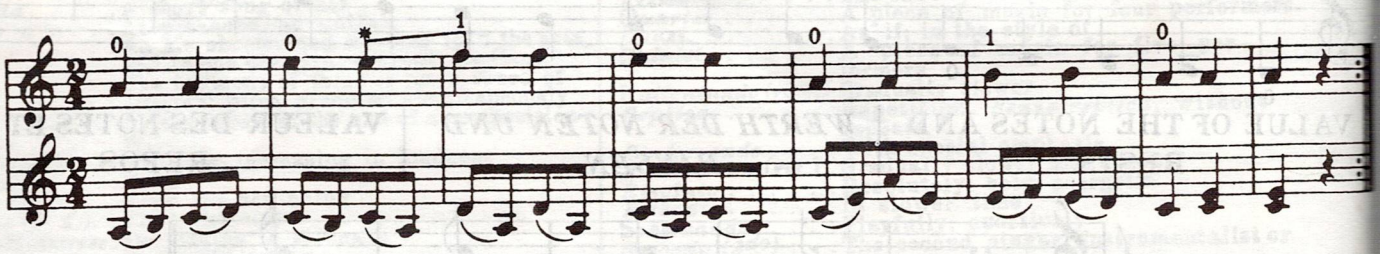


Open Strings and first Finger. | *Leere Saiten und erster Finger.* | Cordes vides et premier doigt.

No 3.



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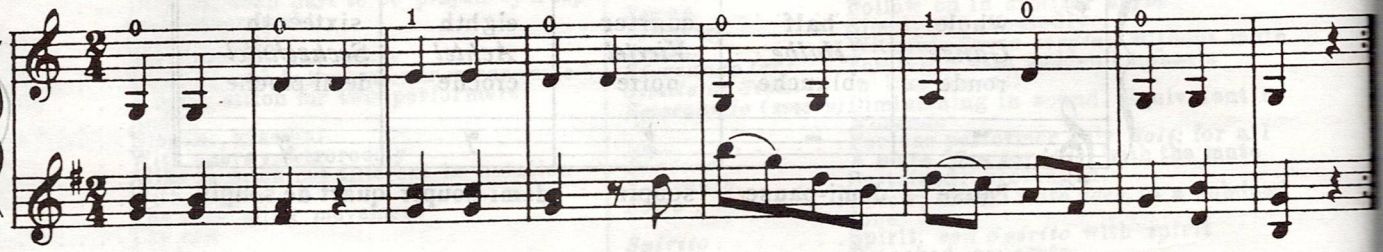


Open Strings, First and Second Finger.

While the Second Finger plays the stops, the First Finger rests.

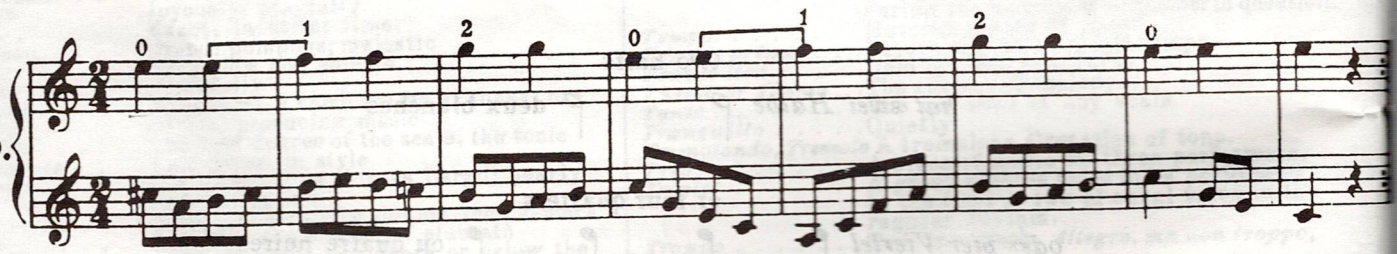
Leere Saiten, erster und zweiter Finger.

Während der zweite Finger greift, bleibt der erste liegen.

Cordes vides, premier et deuxième doigt.

Pendant que le deuxième doigt joue, le premier reste en place.

No 5.



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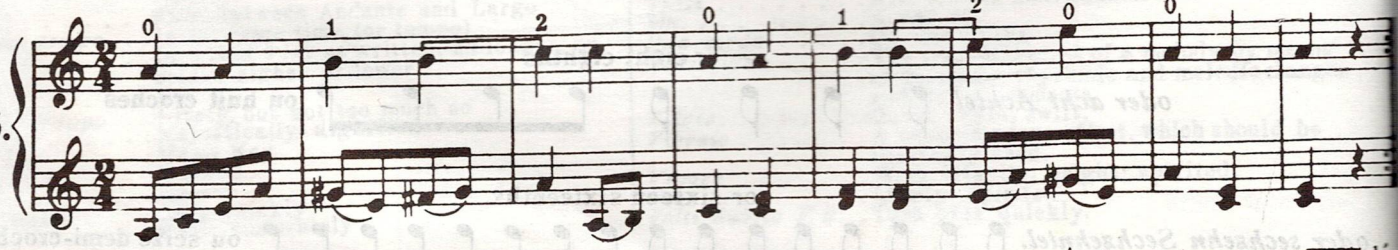
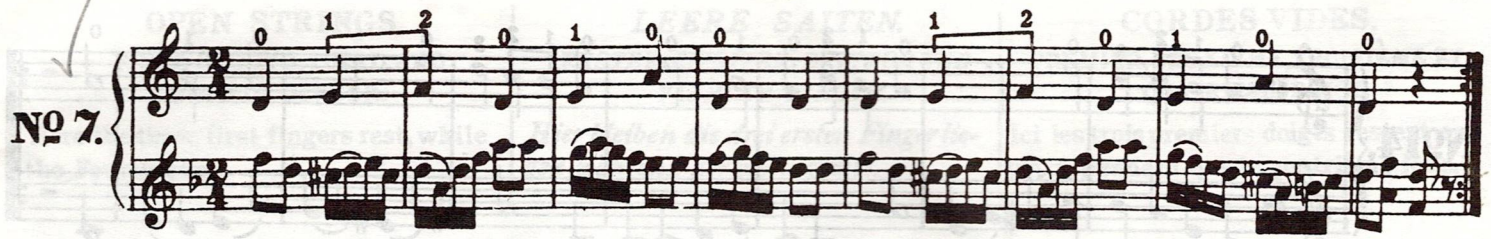
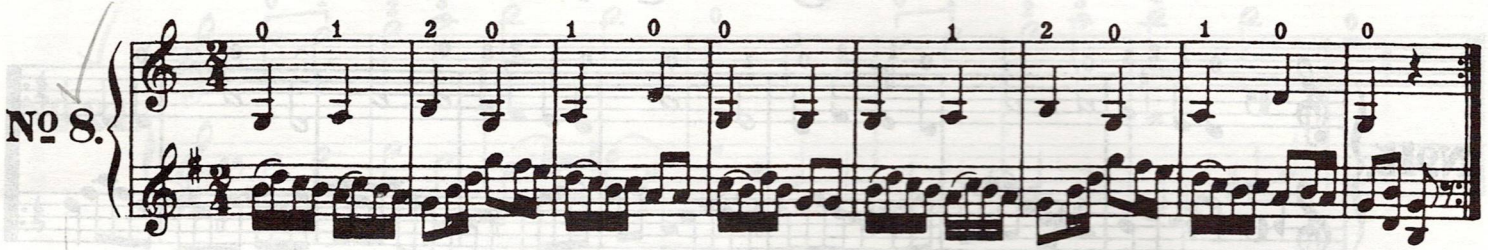


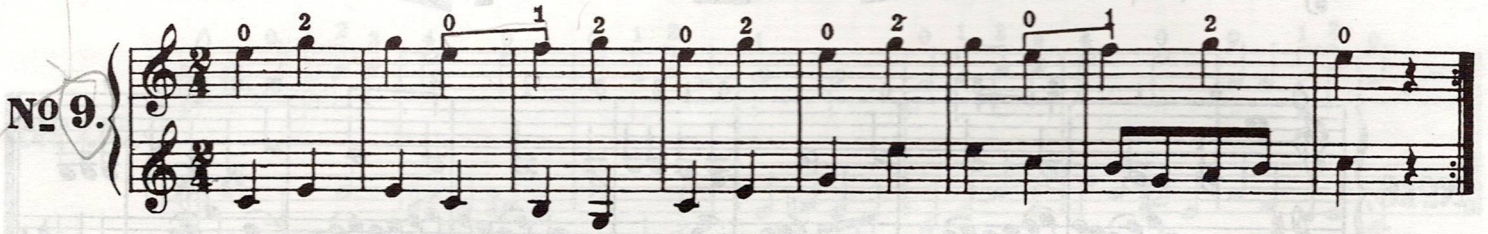
* The notes joined thus ⌐¬ are such as are a semitone as under.

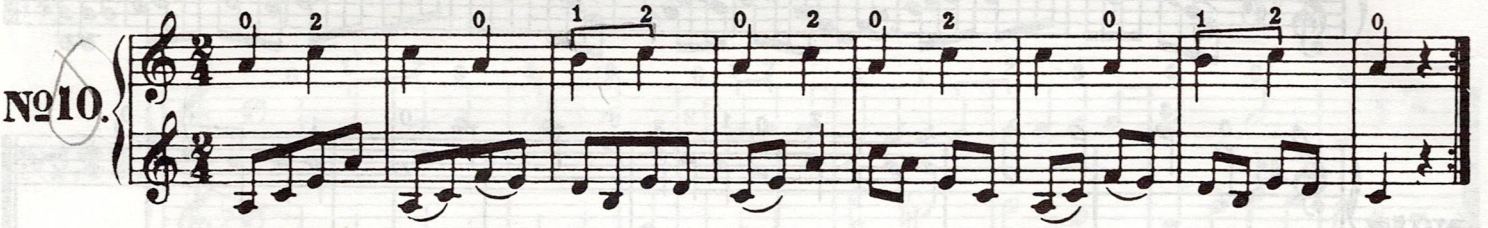
* *Die durch das Zeichen ⌐¬ verbundenen Noten sind diejenigen Töne, welche einen halben Ton von einander entfernt sind.*

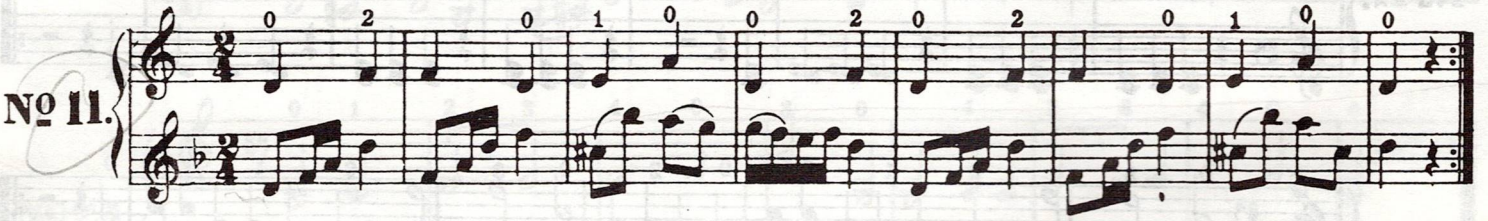
* Les notes réunies par le crampon ⌐¬ désignent les sons éloignés d'un demi-ton l'un de l'autre.

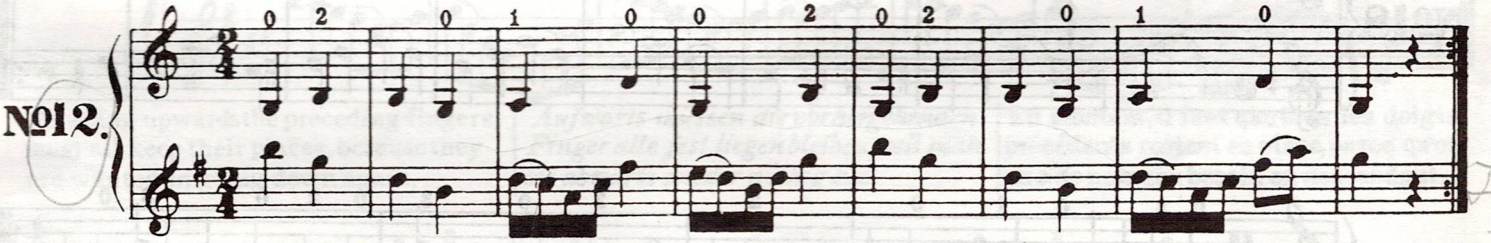












OPEN STRINGS.

FIRST, SECOND AND THIRD FINGER.

The First and Second Finger rest, while the Third plays.

LEERE SAITEN.

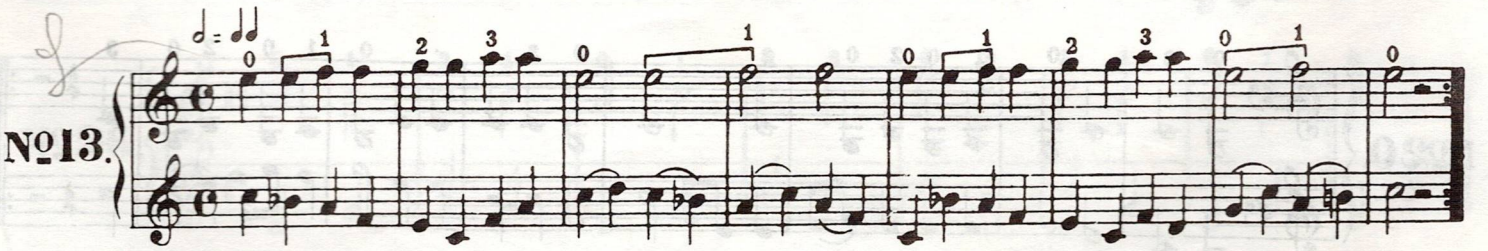
ERSTER, ZWEITER UND DRITTER FINGER.

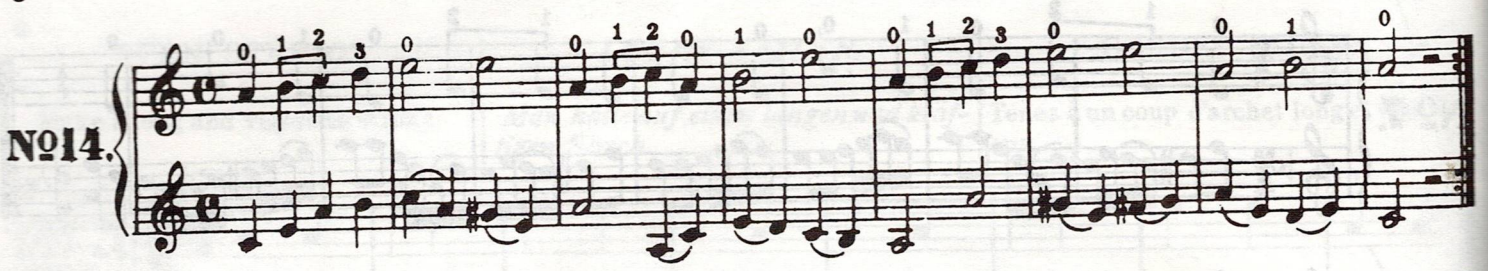
Hier bleibt der erste und zweite Finger liegen während der dritte greift.

CORDES VIDES.

PREMIER, DEUXIÈME ET TROISIÈME DOIGT.

Ici le premier et le deuxième doigt restent en place, pendant que letrosième joue.

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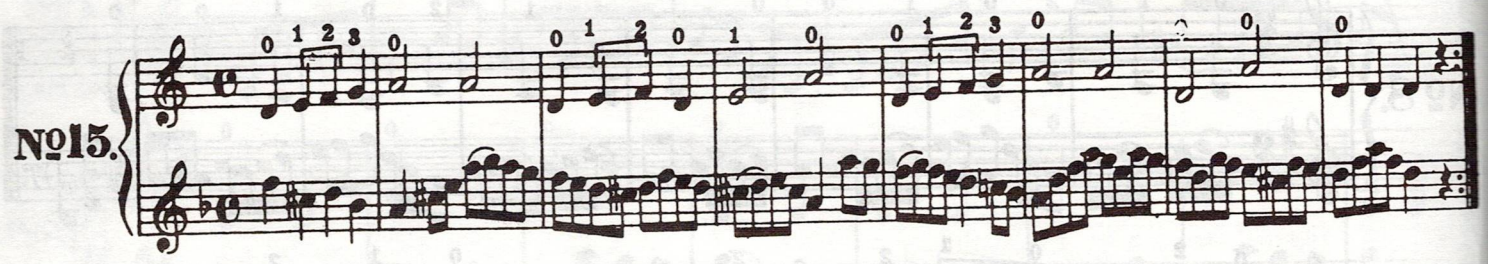
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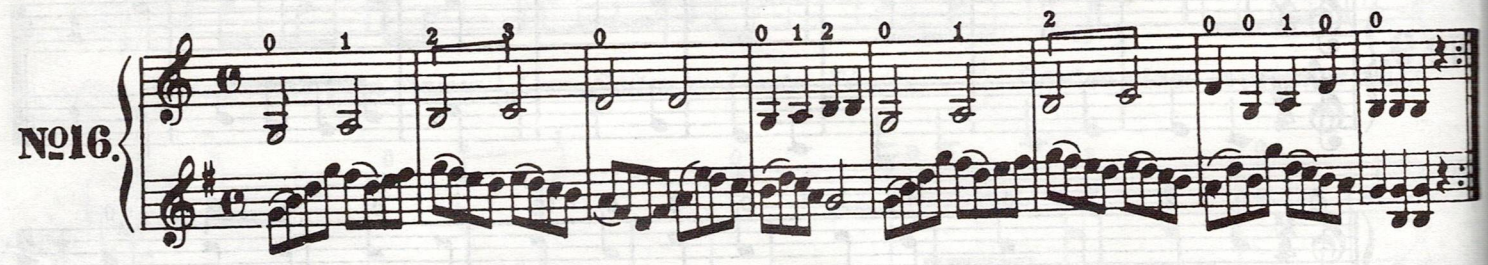
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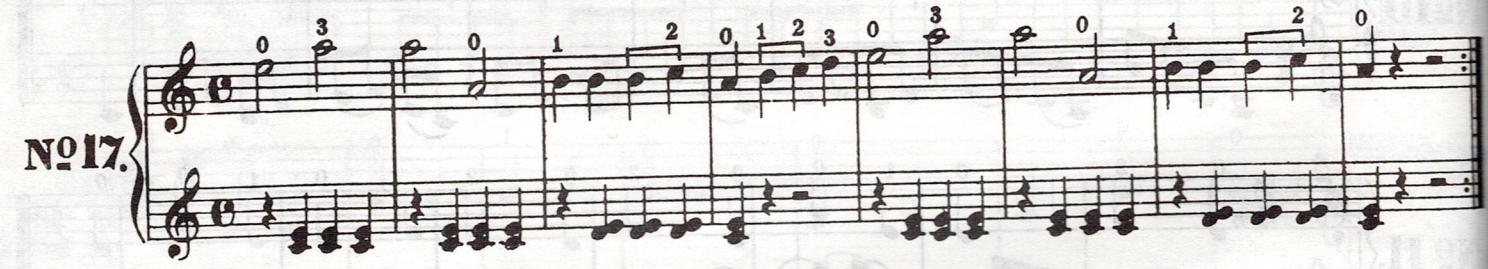
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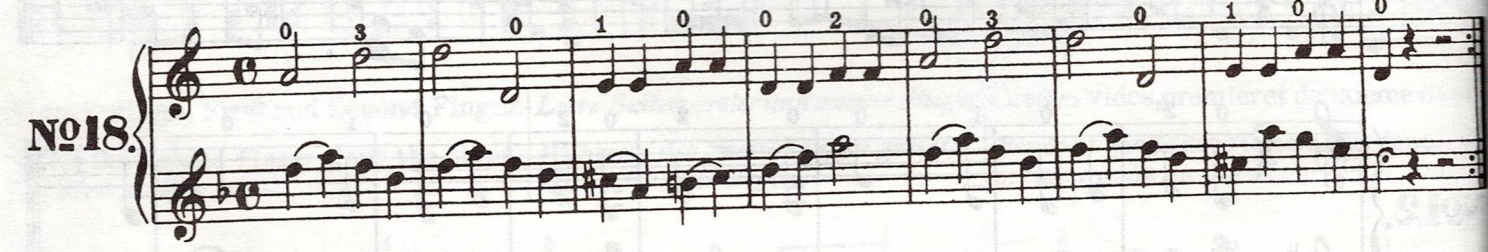
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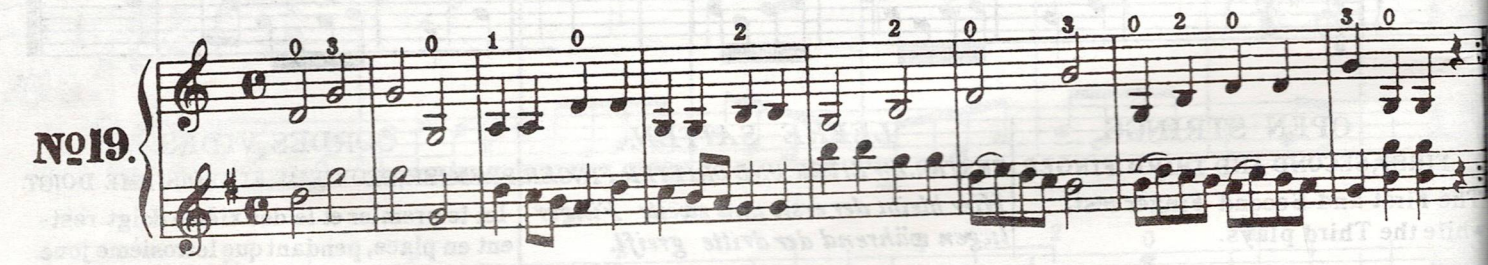
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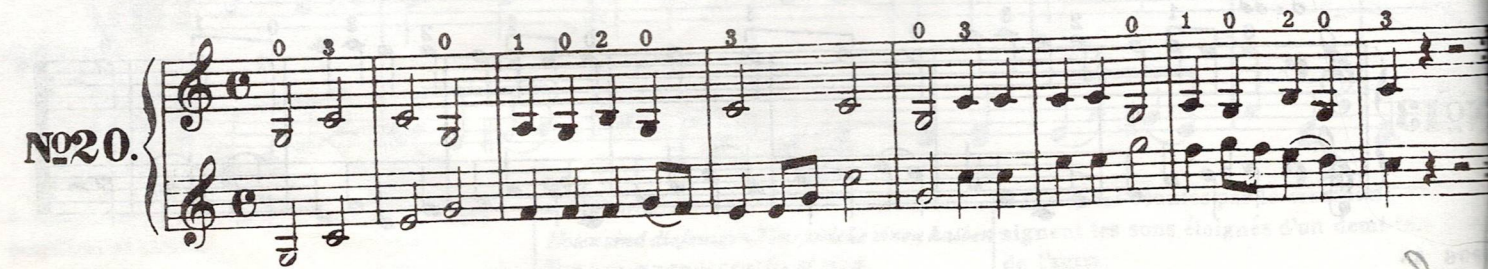

№20.

OPEN STRINGS.

FIRST, SECOND, THIRD AND FOURTH FINGER.

Here the three first fingers rest, while the Fourth plays.

LEERE SAITEN.

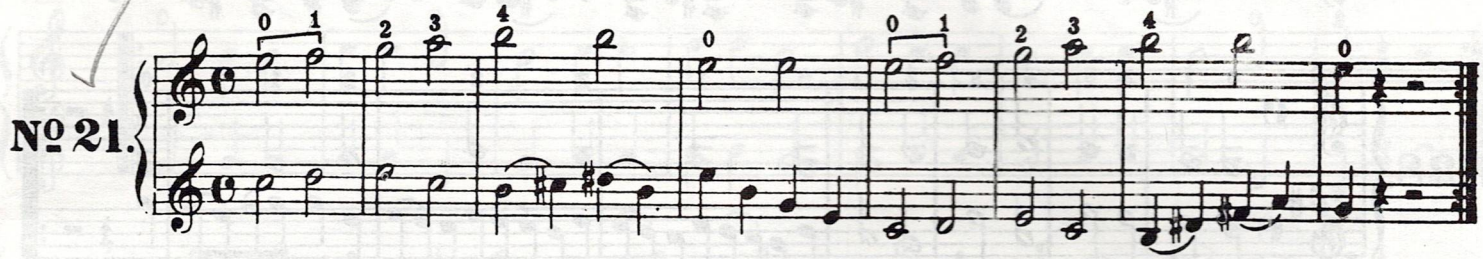
ERSTER, ZWEITER, DRITTER UND VIERTER FINGER.

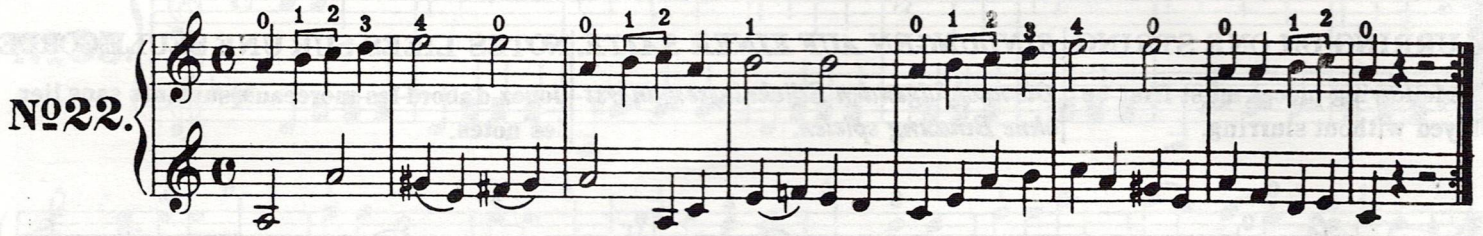
Hier bleiben die drei ersten Finger liegen, während der vierte greift.

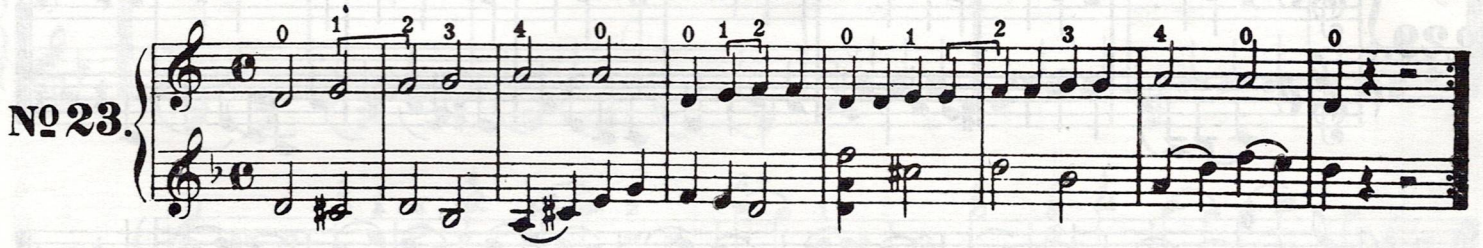
CORDES VIDES.

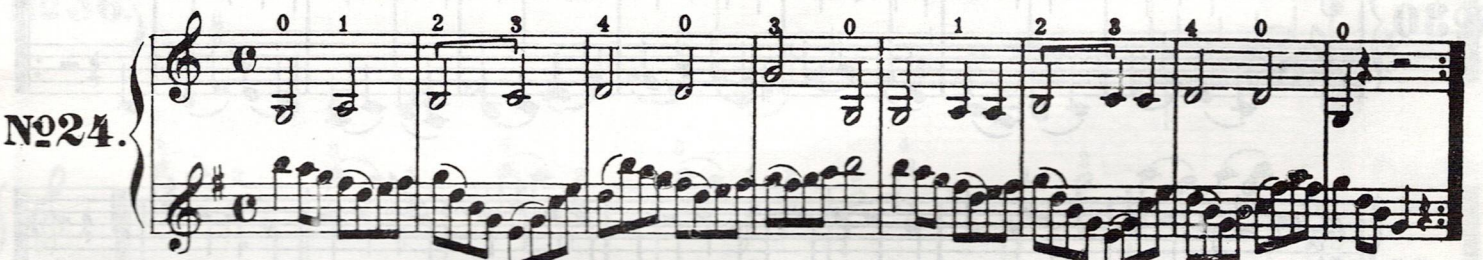
PREMIER, DEUXIÈME, TROISIÈME ET QUATRIÈME DOIGT.

Ici les trois premiers doigts restent en place, pendant que le quatrième joue.





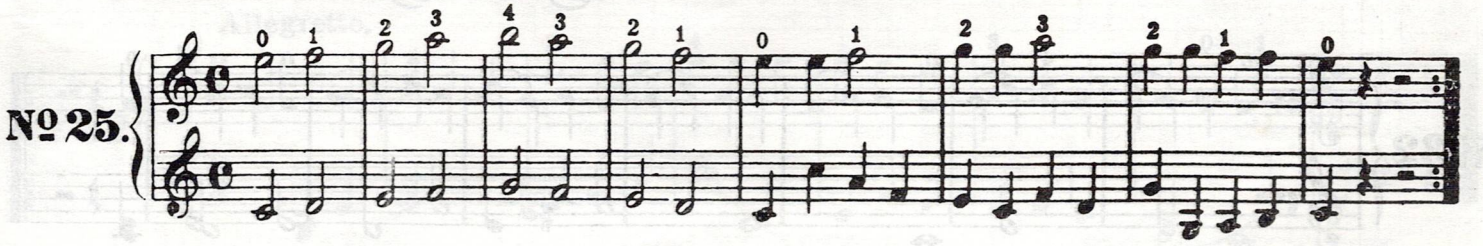


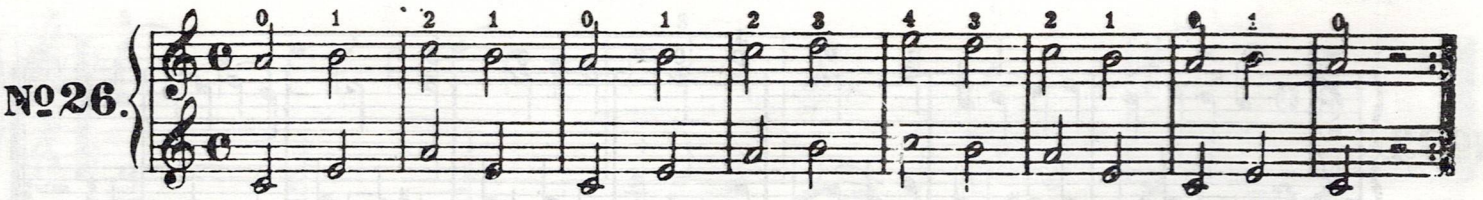


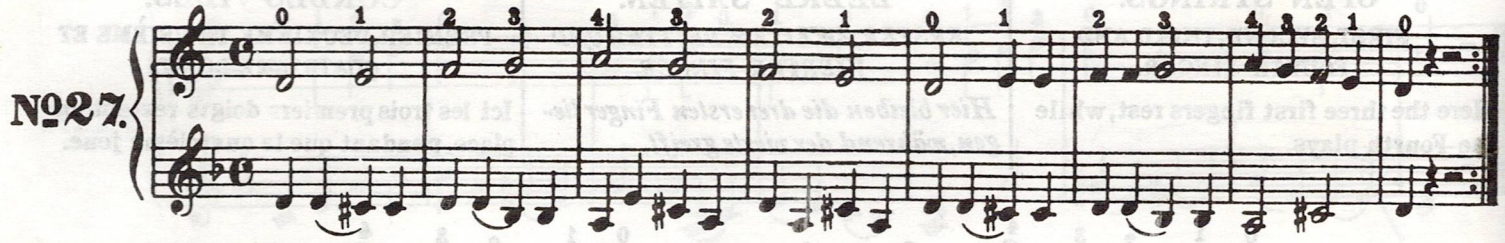
In going upwards the preceding fingers must all keep their places, because they are wanted in going down again.

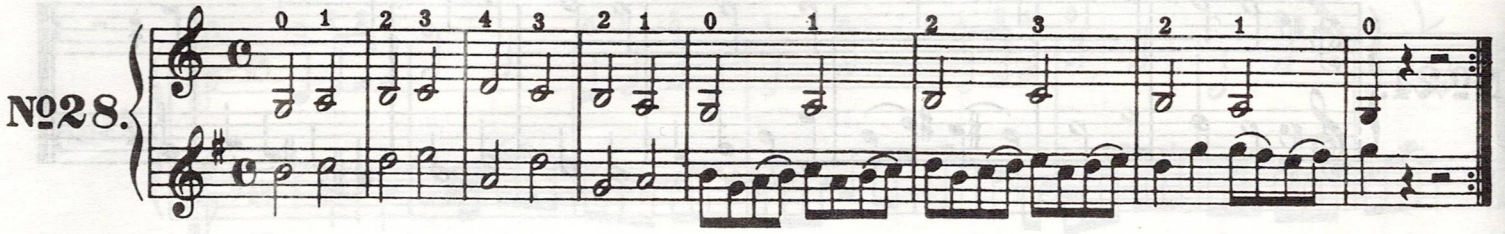
Aufwärts müssen die vorhergehenden Finger alle fest liegen bleiben, weil man sie abwärts wieder nöthig hat.

En montant, il faut que tous les doigts précédents restent en place, parce qu'on en a de nouveau besoin en descendant.









SLURRING ON ONE STRING.

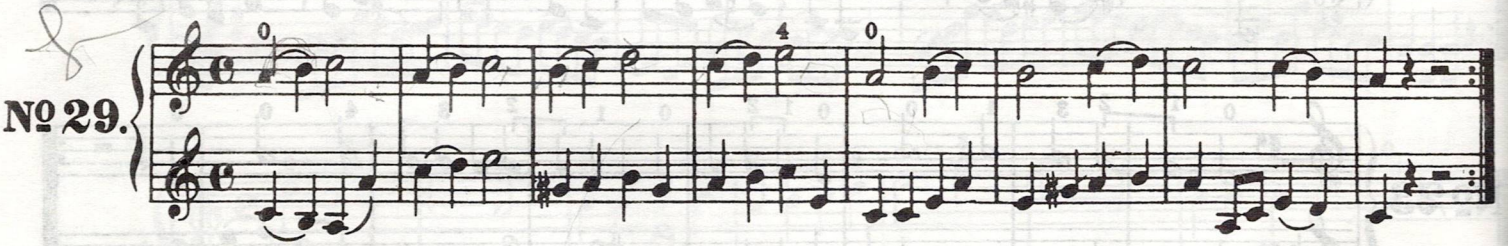
The following pieces must first be played without slurring.

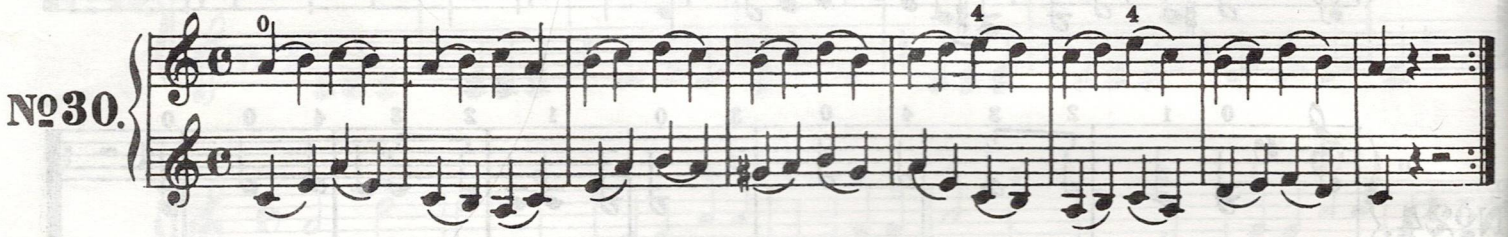
BINDUNGEN AUF EINER SAITE.

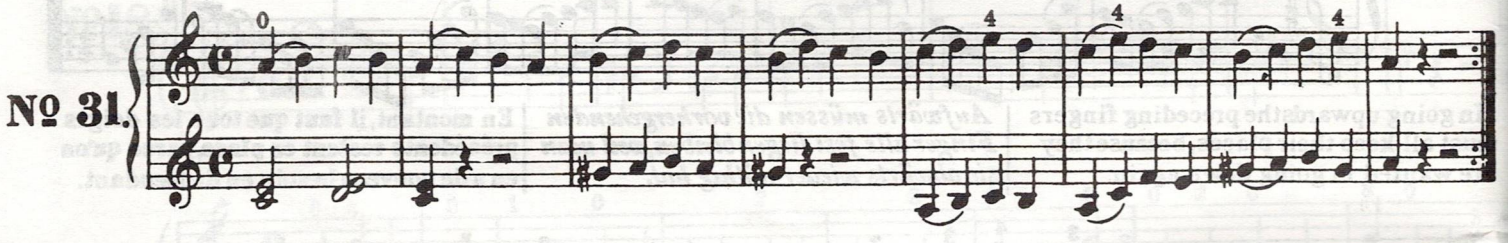
Die nachfolgenden Stücke lasse man erst ohne Bindung spielen.

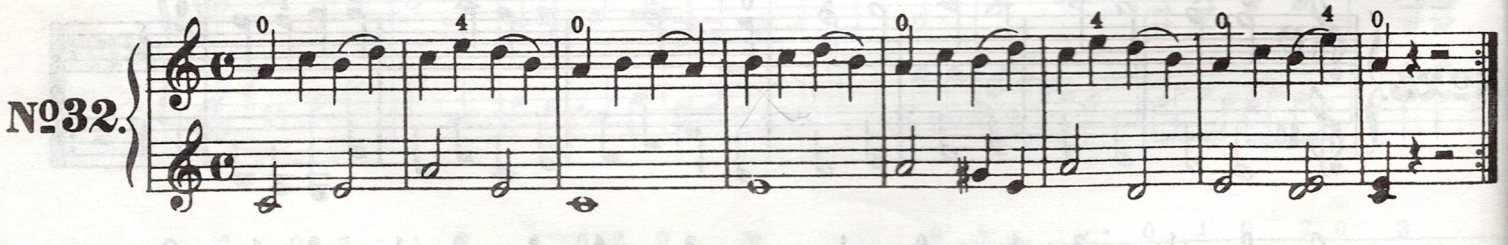
NOTES LIEES SUR UNE SEULE CORDE.

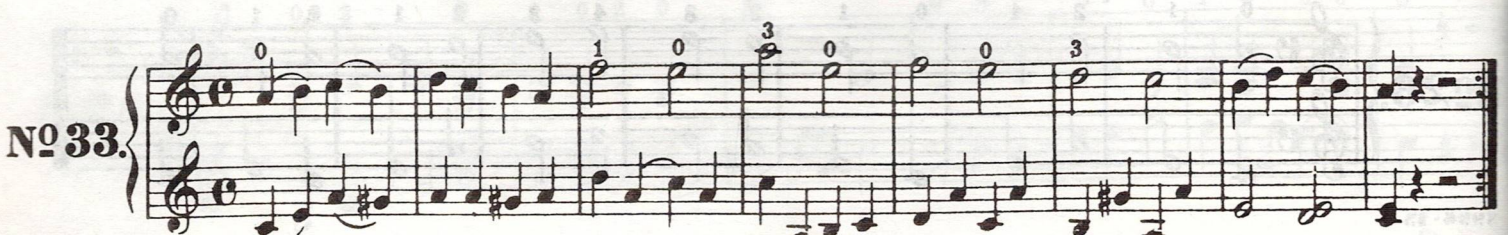
Jouez d'abord les morceaux suivants sans lier les notes.

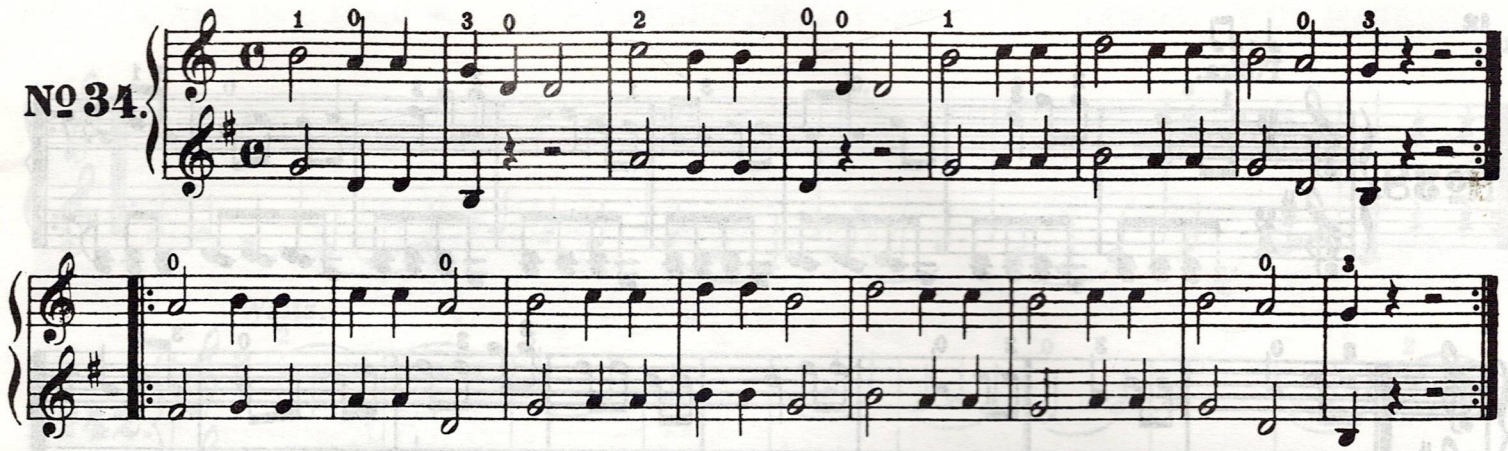








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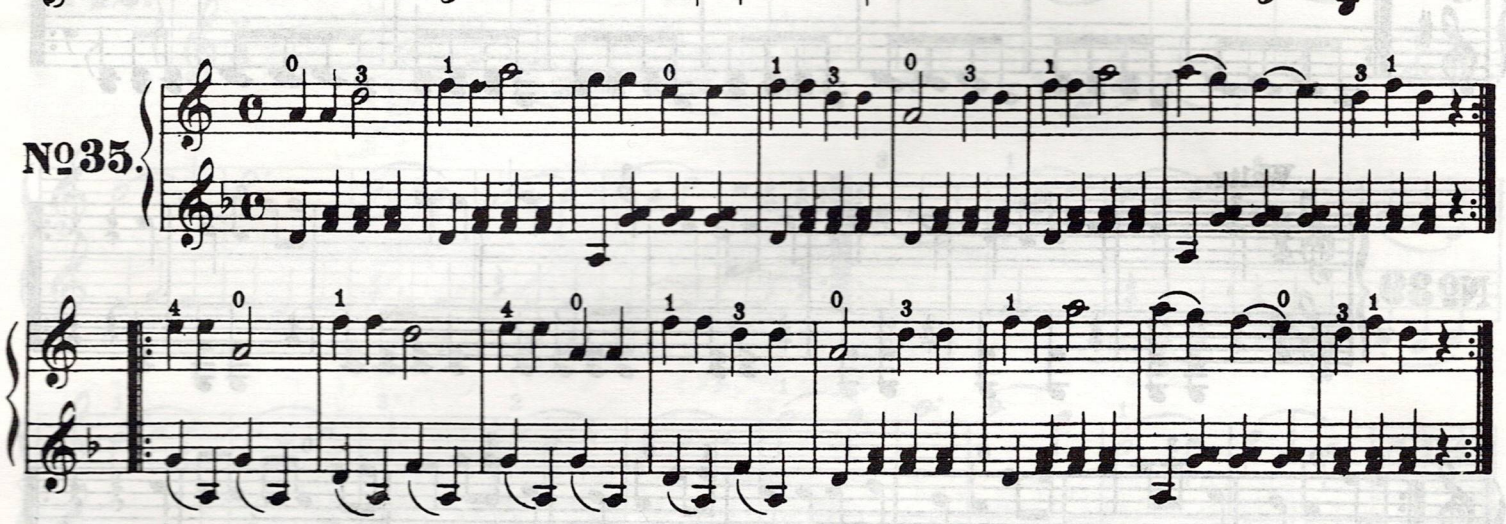
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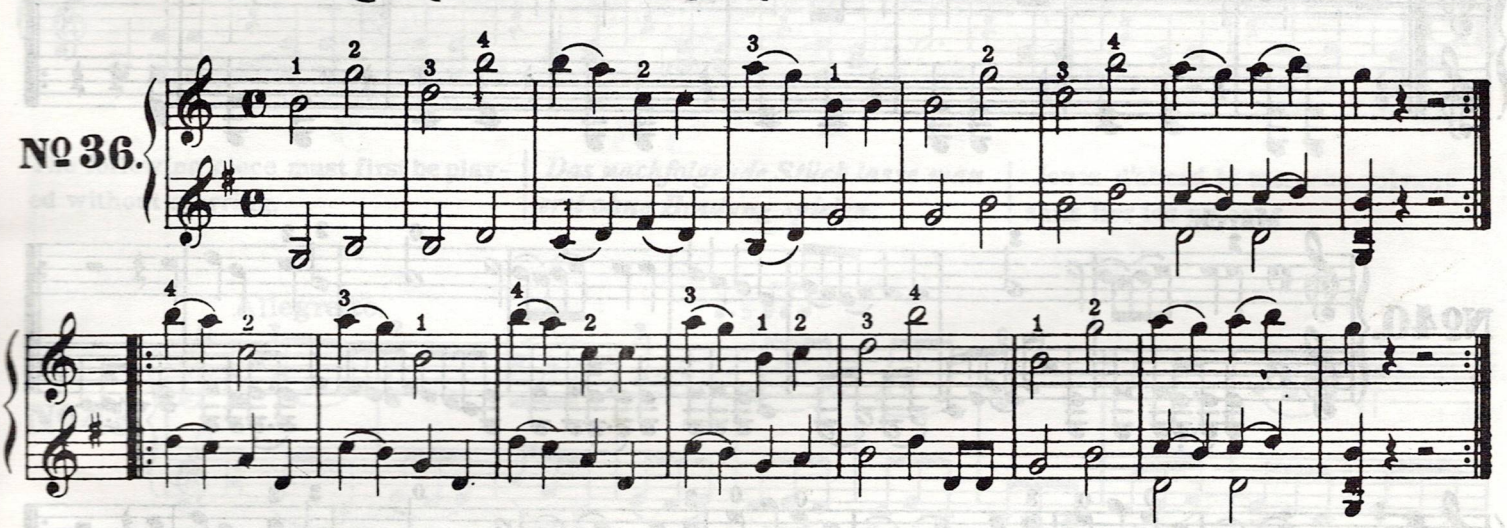
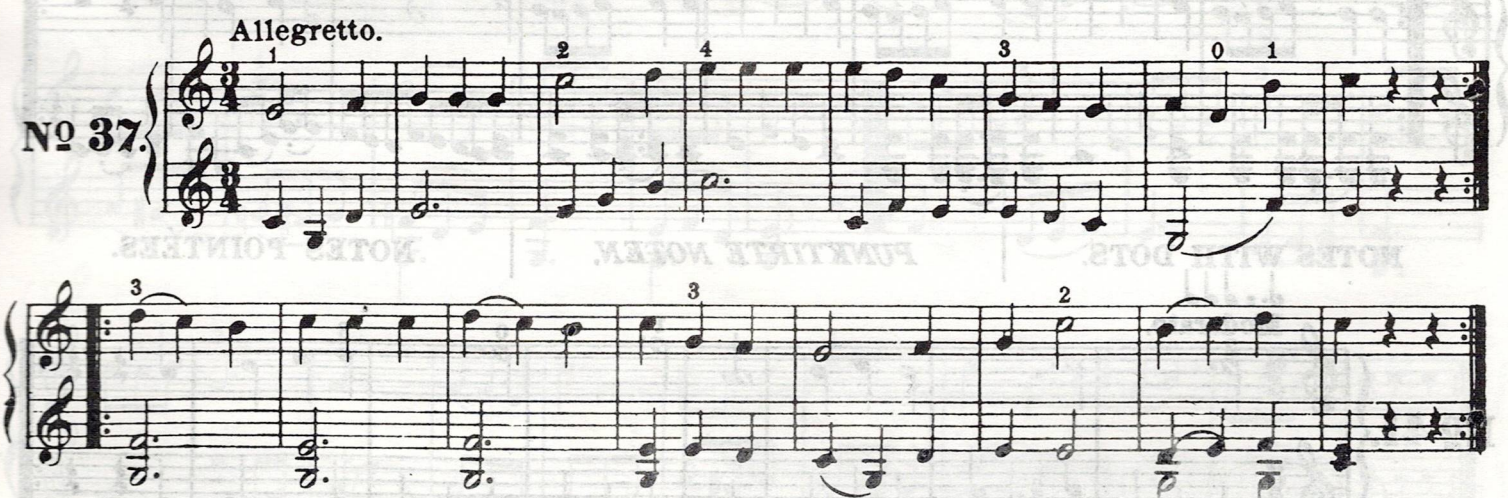
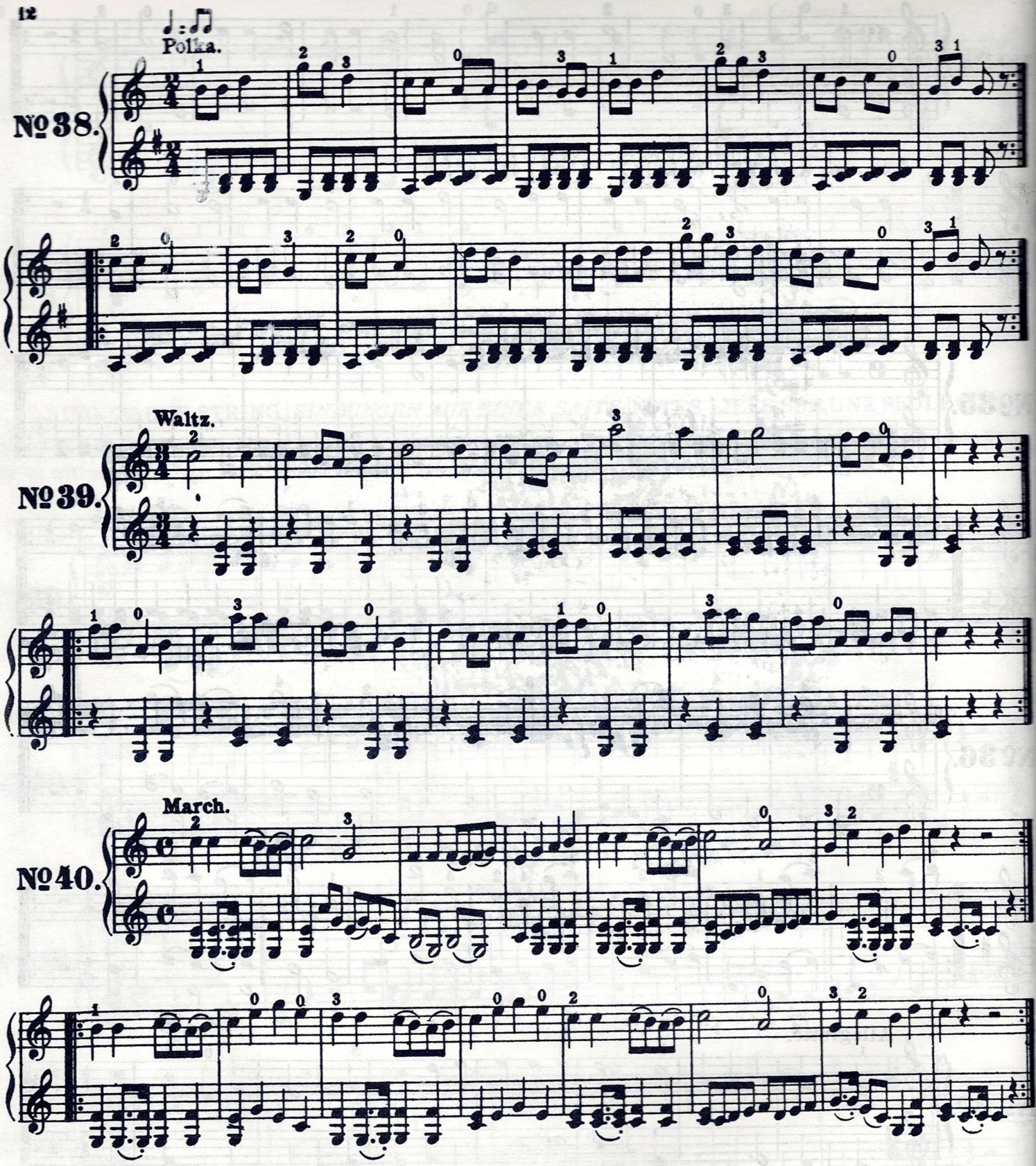
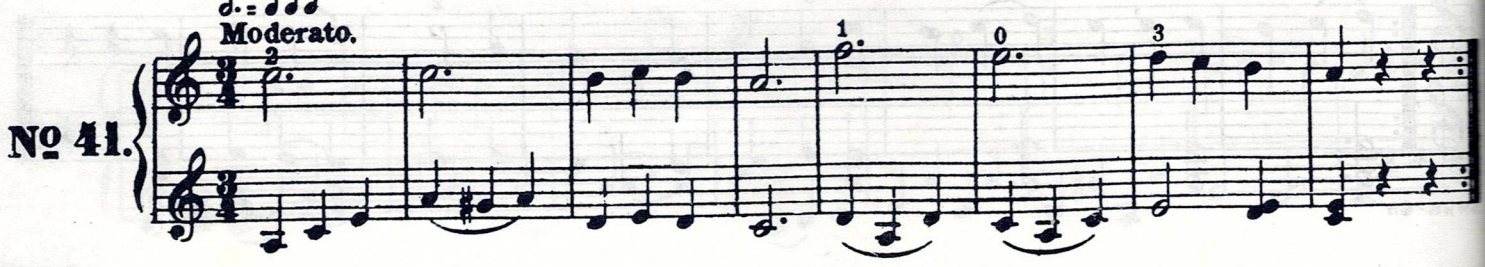
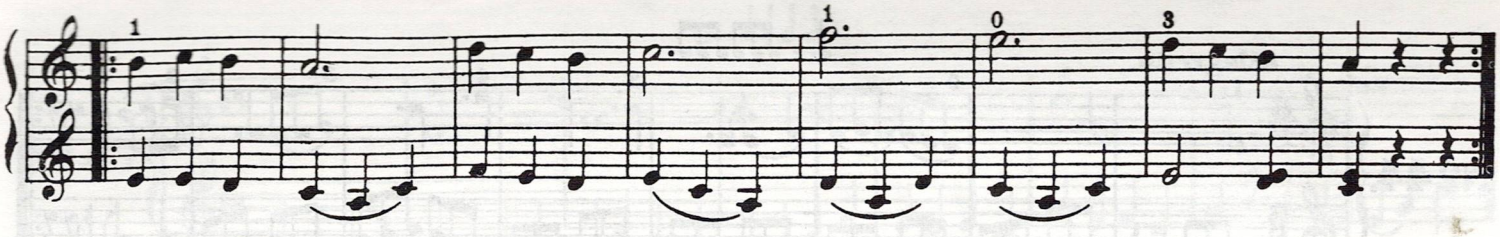

№ 36.


Allegretto.
№ 37.



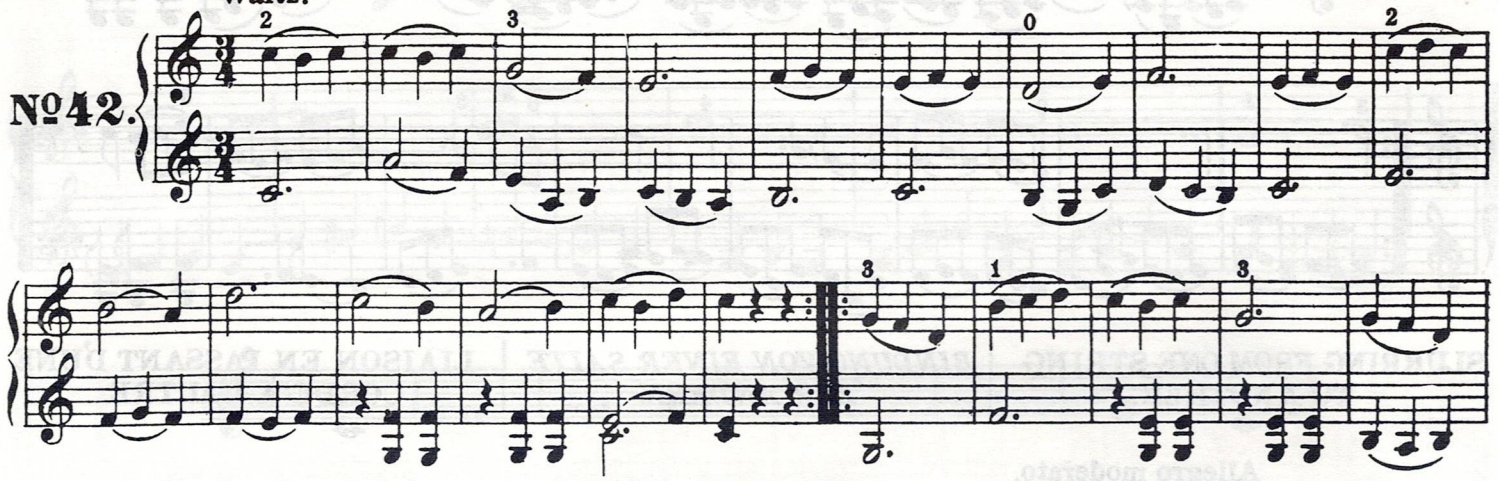
NOTES WITH DOTS. | *PUNKTIRTE NOTEN.* | NOTES POINTÉES.

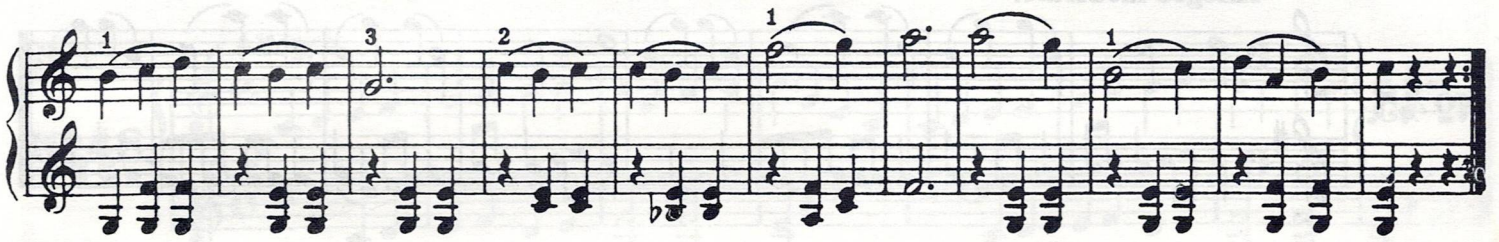




Waltz.

№42.





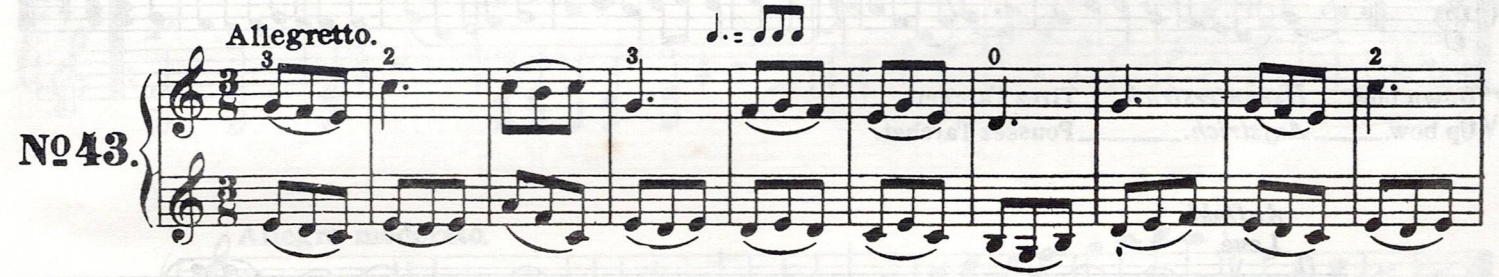
The following piece must first be played without slurring.

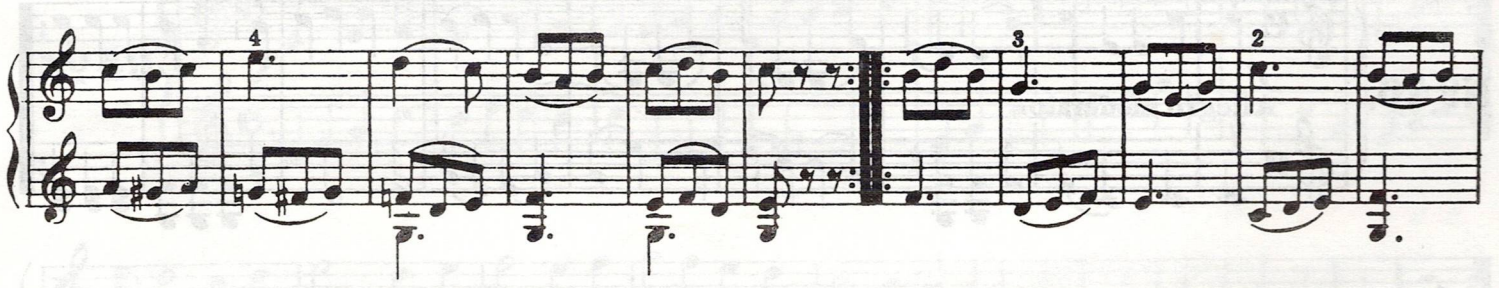
Das nachfolgende Stück lasse man erst ohne Bindung spielen.

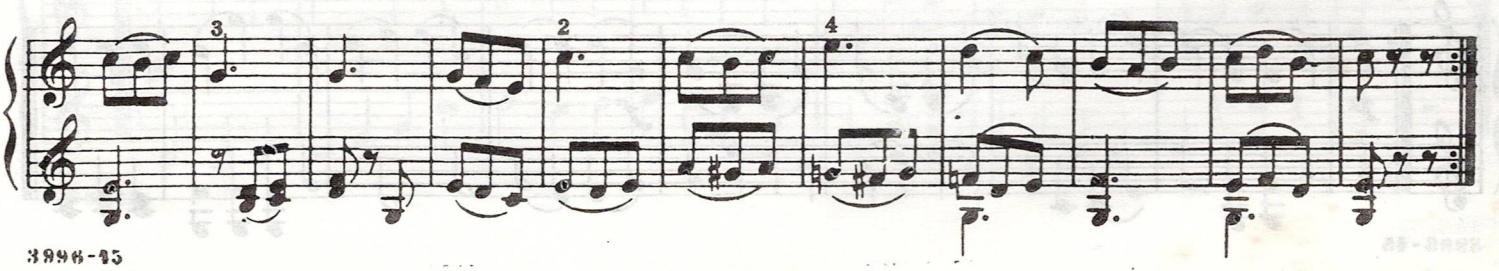
Jouez d'abord le morceau suivant sans lier les notes.

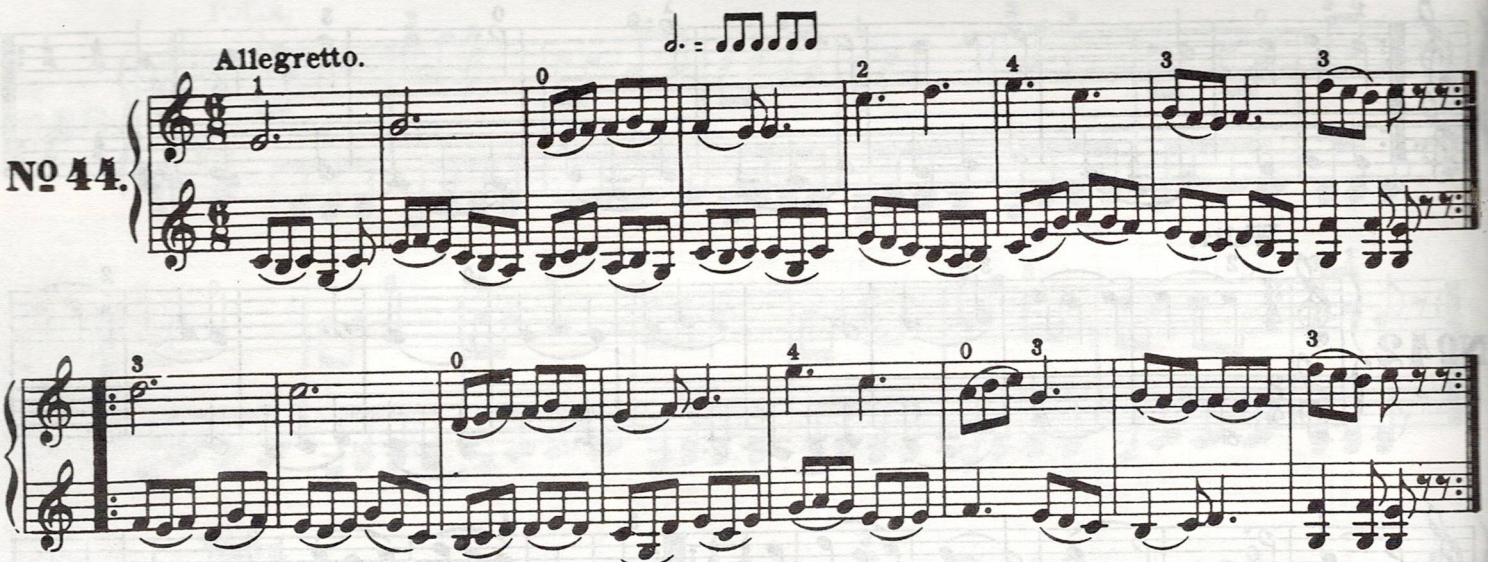
Allegretto.

№43.

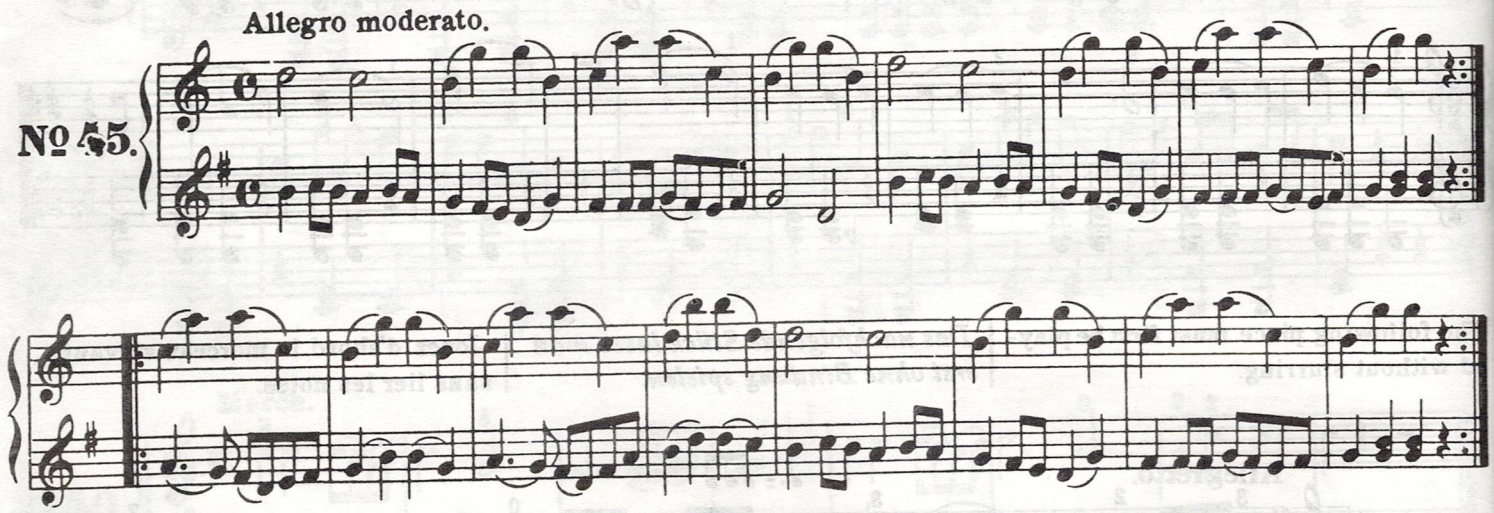




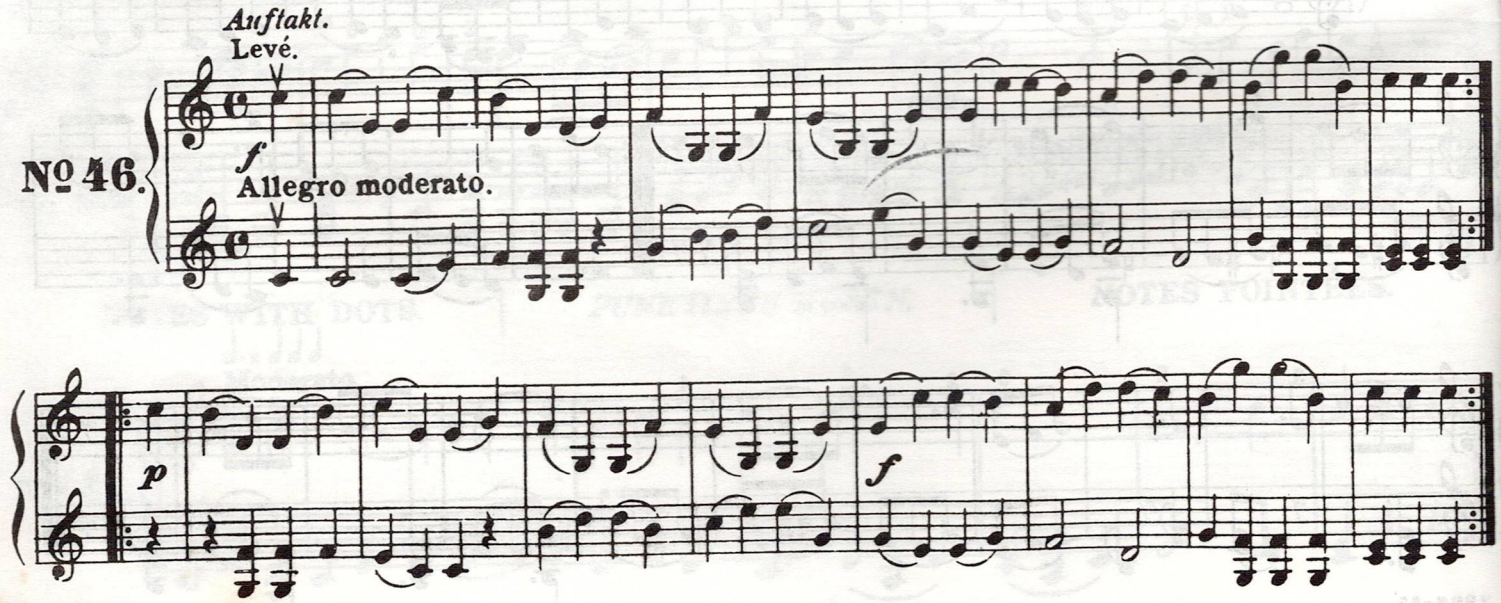




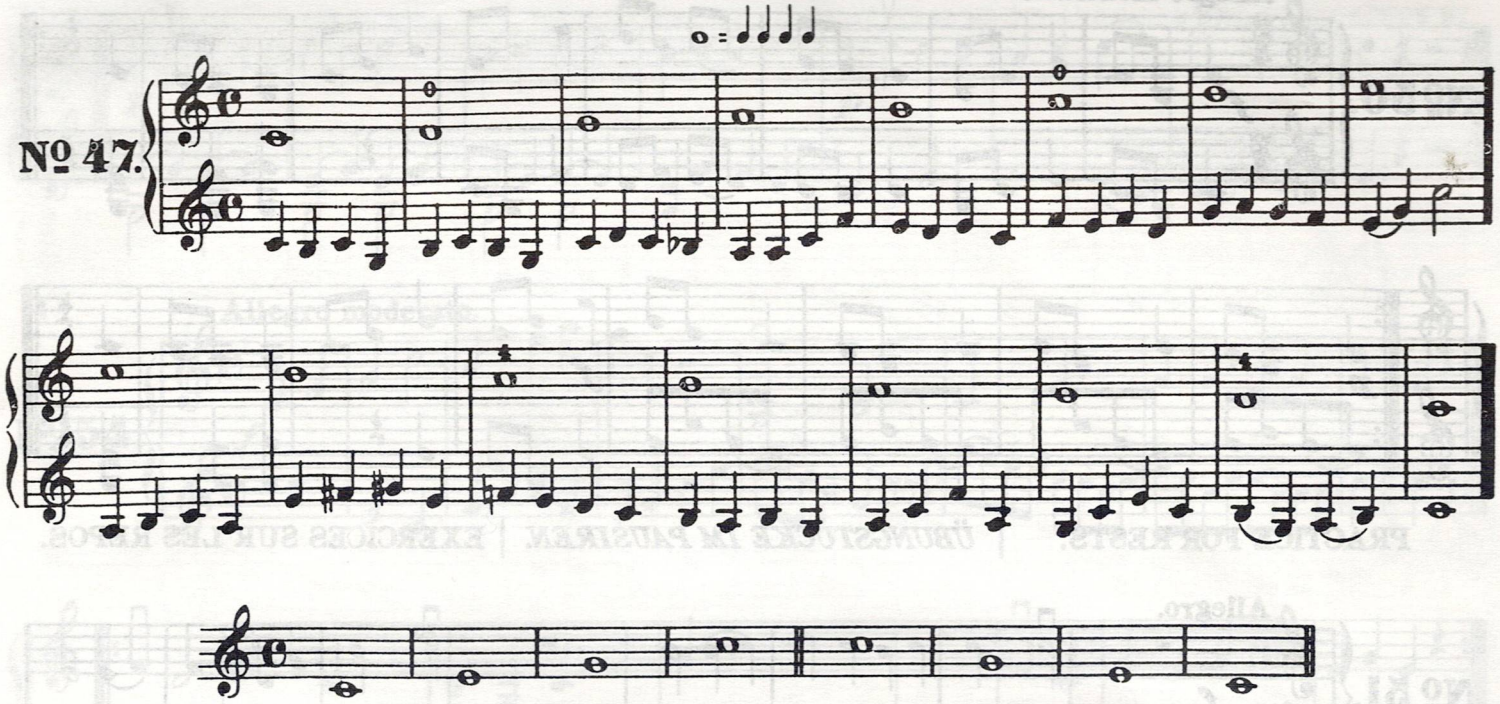
SLURRING FROM ONE STRING TO ANOTHER. | *BINDUNG VON EINER SAITE ZUR ANDERN.* | LIAISON EN PASSANT D'UNE CORDE À L'AUTRE.

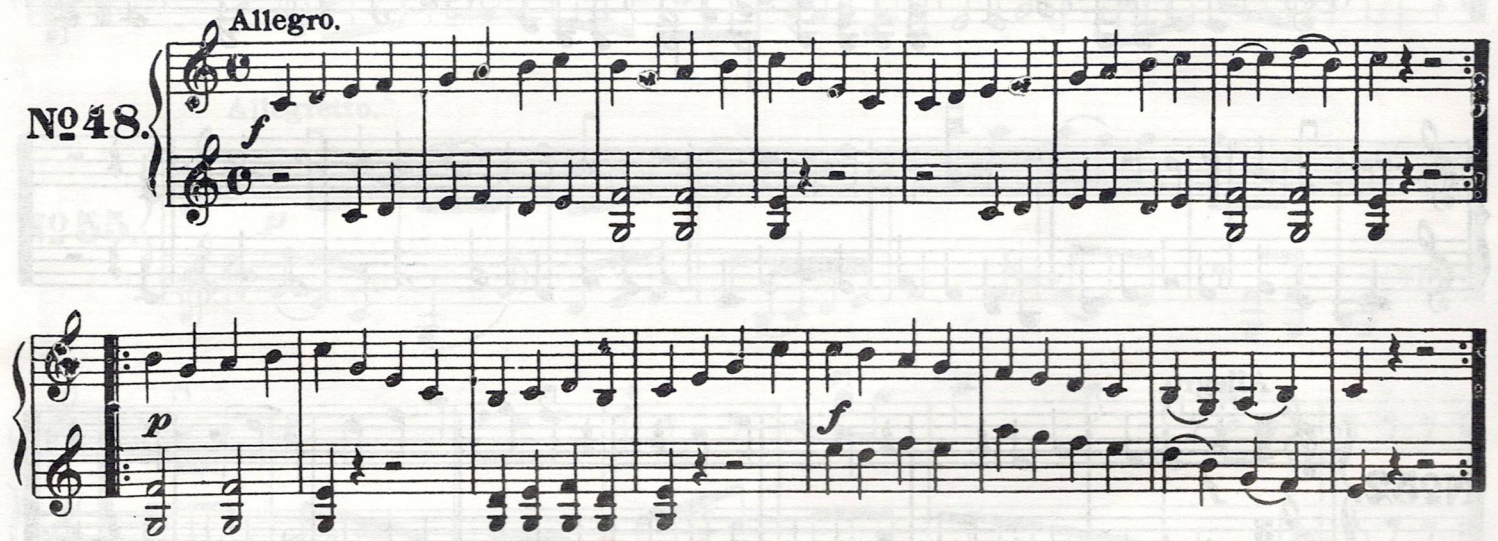


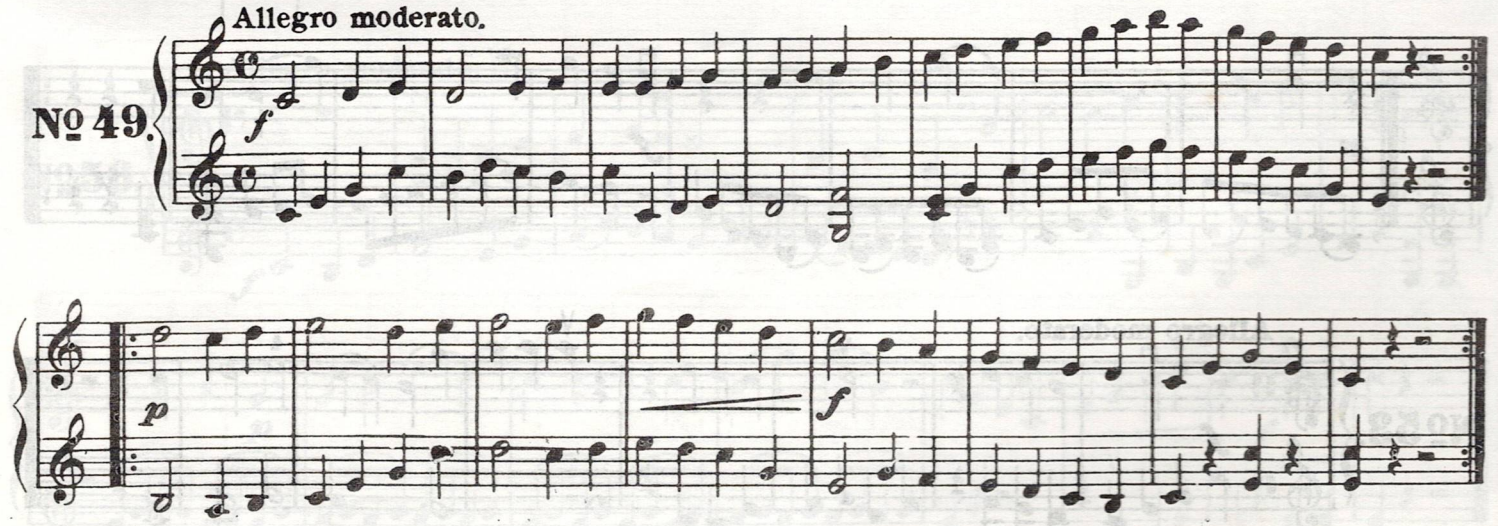
⊓ Down bow. — *Herunterstrich.* — Tirez l'archet.
V Up bow. — *Aufstrich.* — Poussez l'archet.

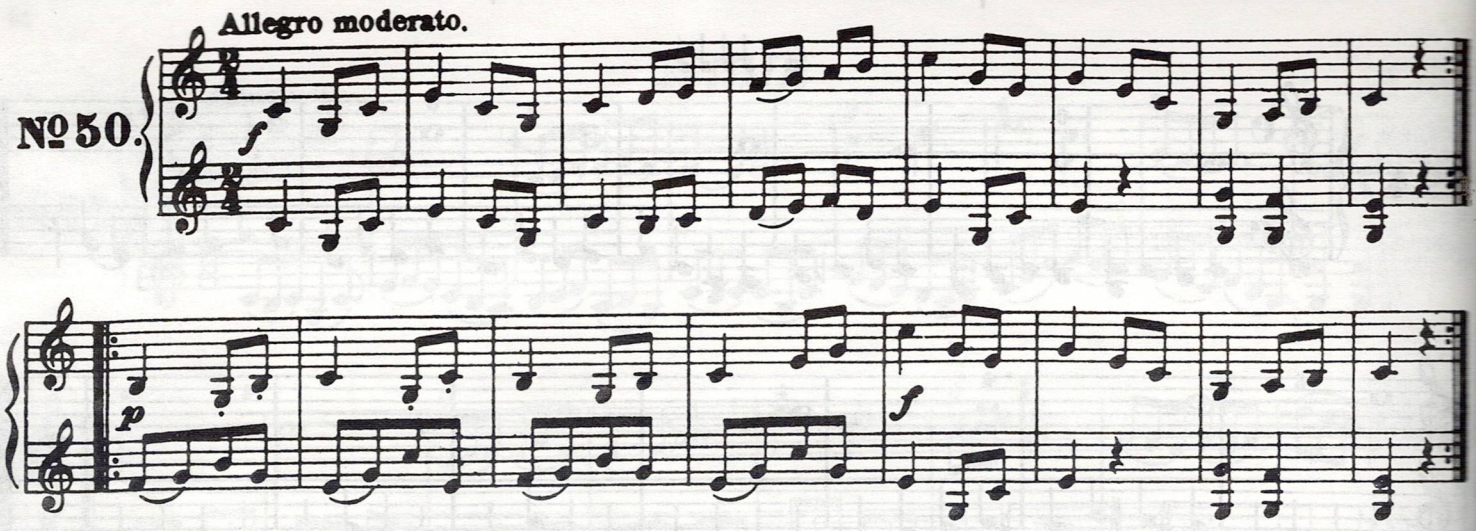


SCALE IN C MAJOR. | *TONLEITER IN C-DUR.* | GAMME ET UT MAJEUR.

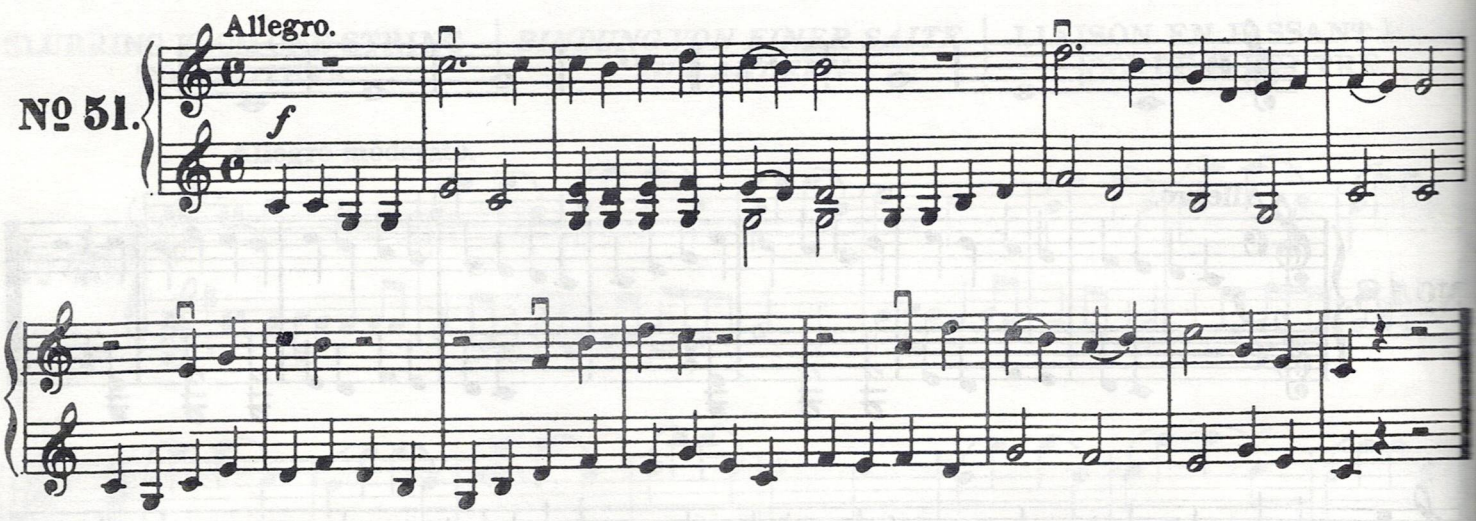


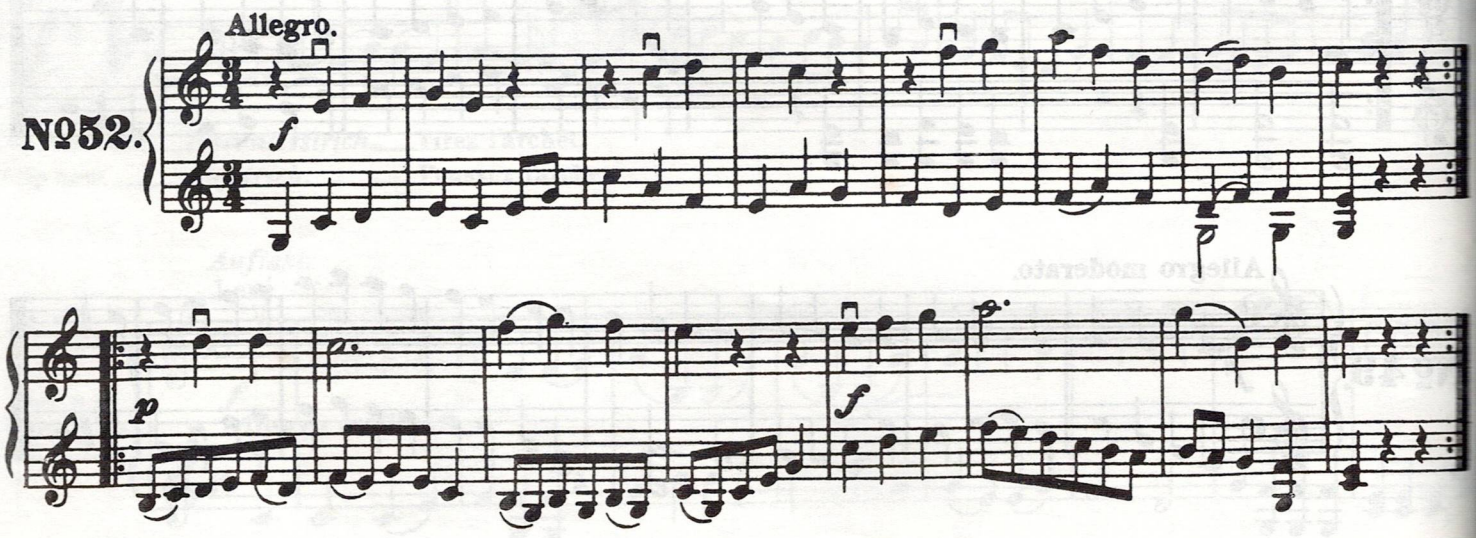


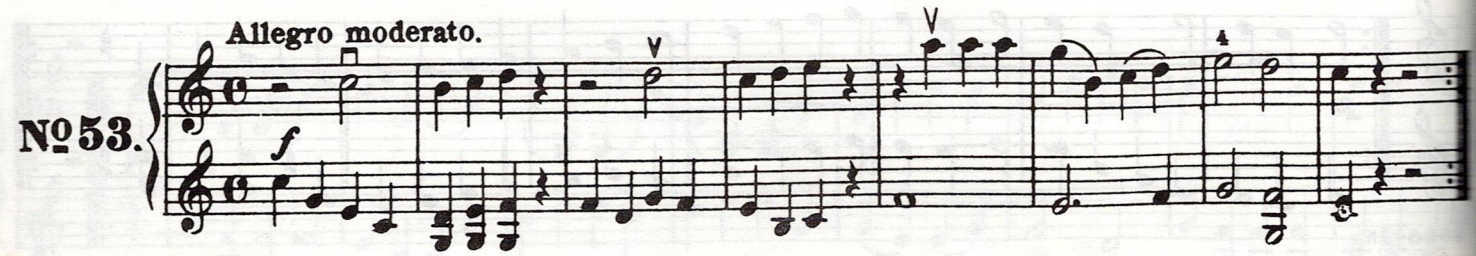


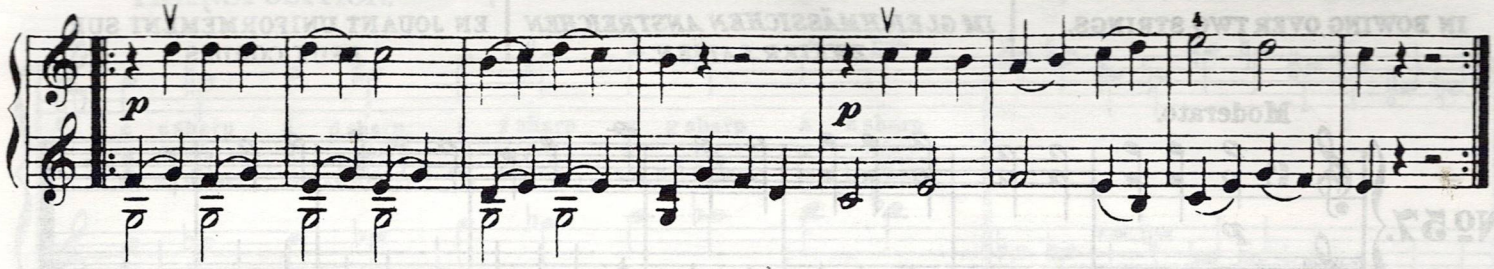


PRACTICE FOR RESTS. | *ÜBUNGSTÜCKE IM PAUSIREN.* | EXERCICES SUR LES REPOS.



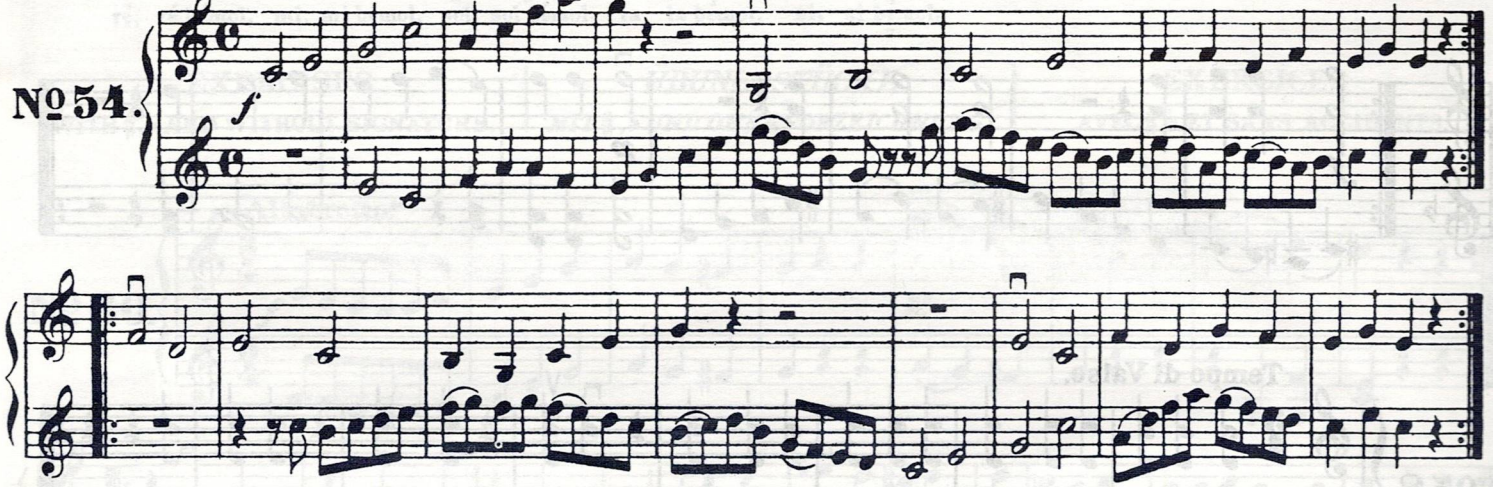






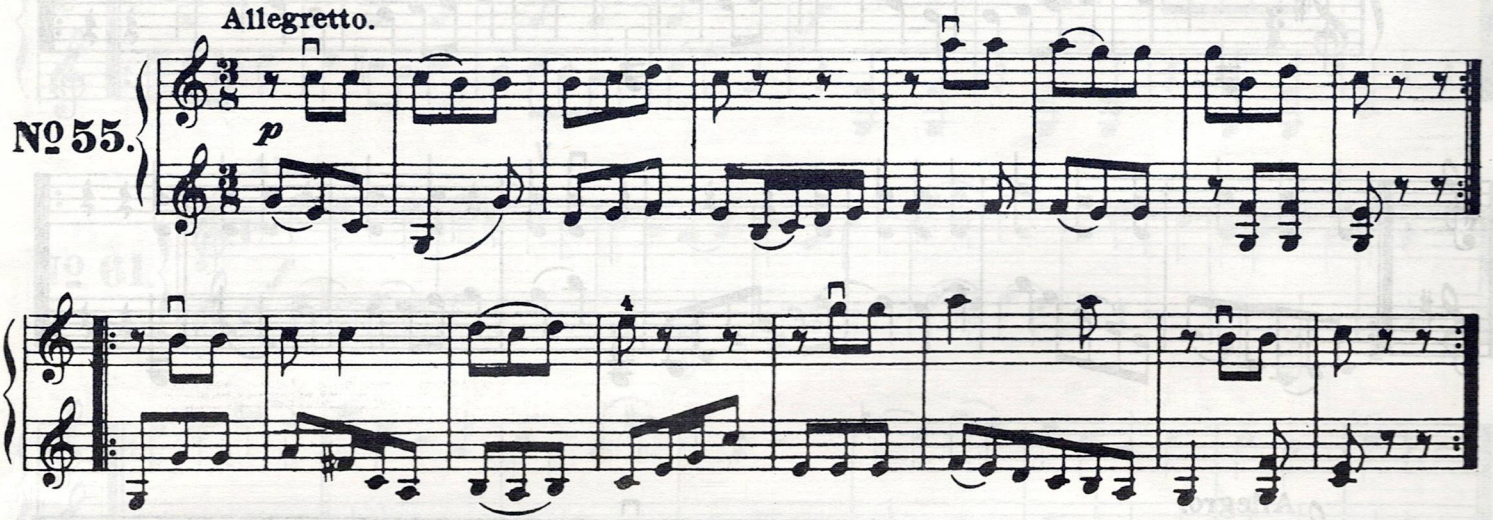
Allegro moderato.

№ 54.



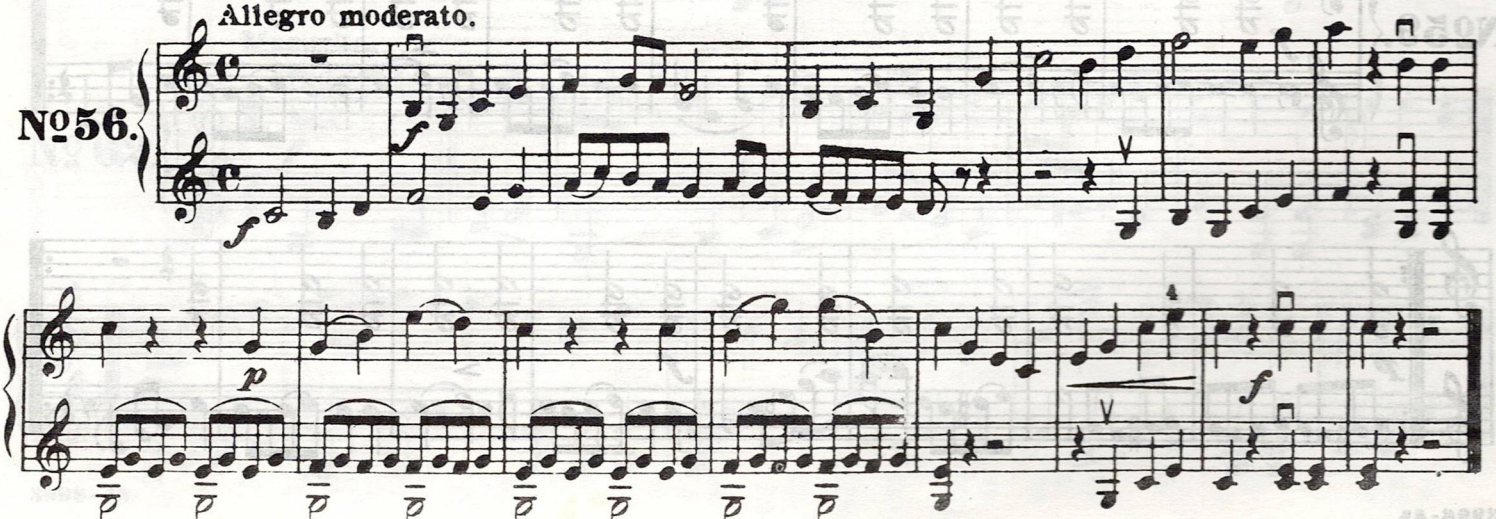
Allegretto.

№ 55.



Allegro moderato.

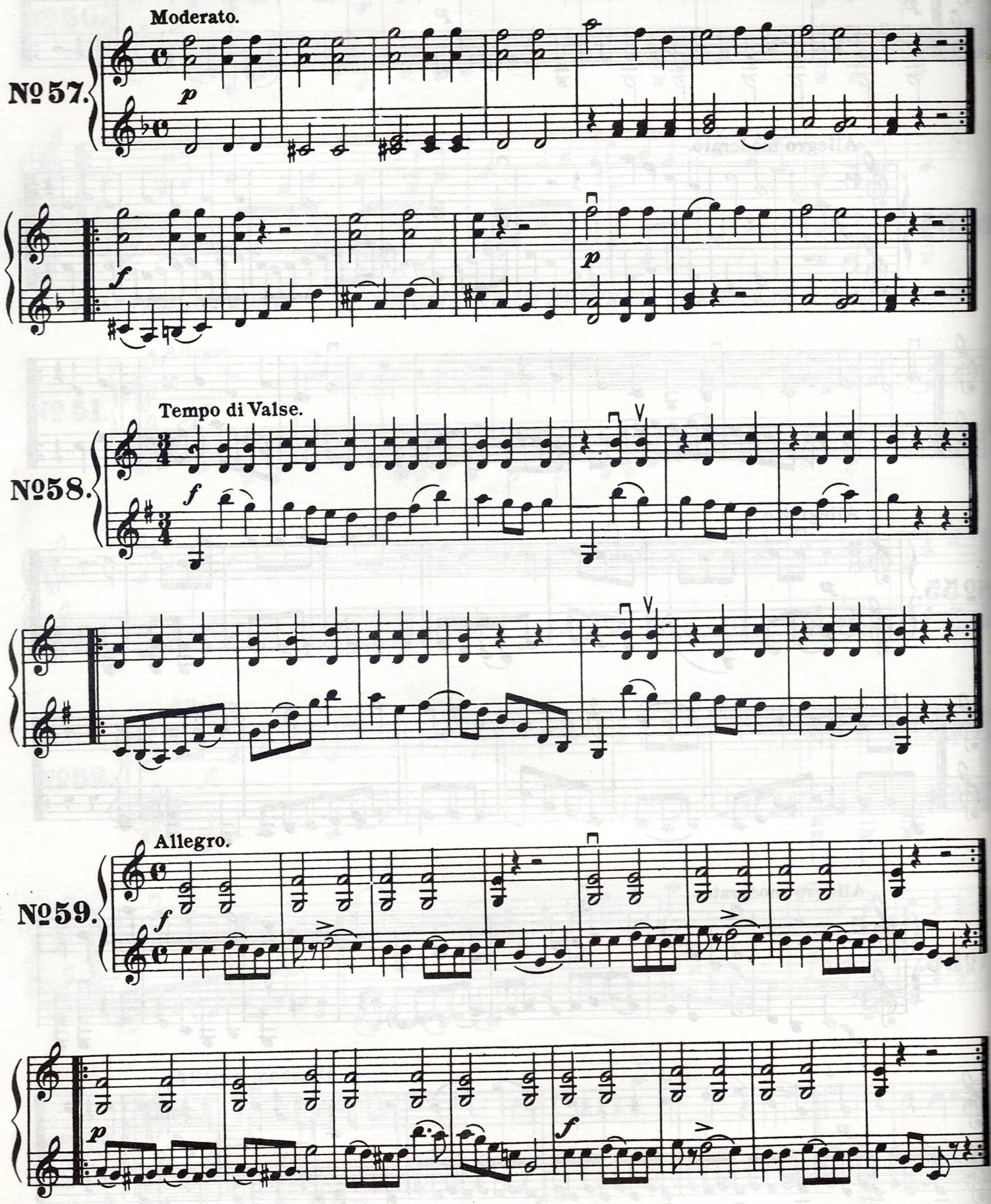
№ 56.



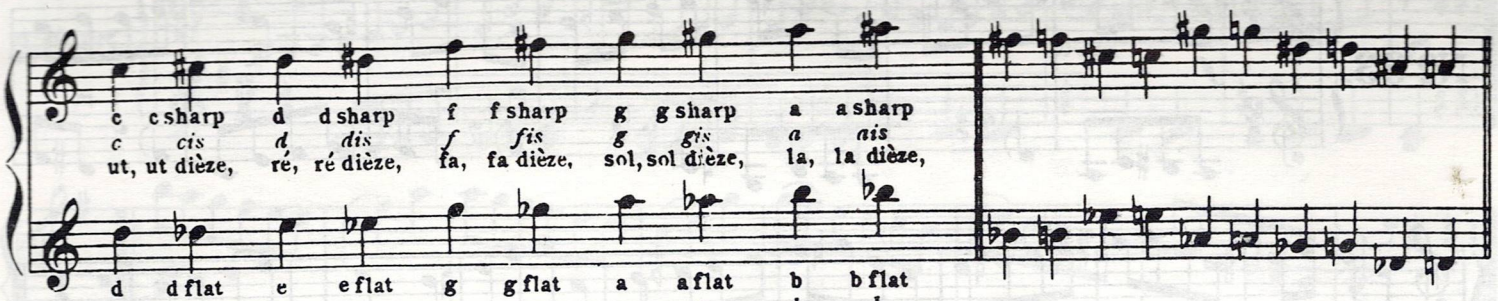
EXERCICES
IN BOWING OVER TWO STRINGS.

ÜBUNGSSTÜCKE
IM GLEICHMÄSSICHEN ANSTREICHEN ZWEIER SAITEN.

MORCEAUX D'EXERCICES
EN JOUANT UNIFORMÉMENT SUR DEUX CORDES.

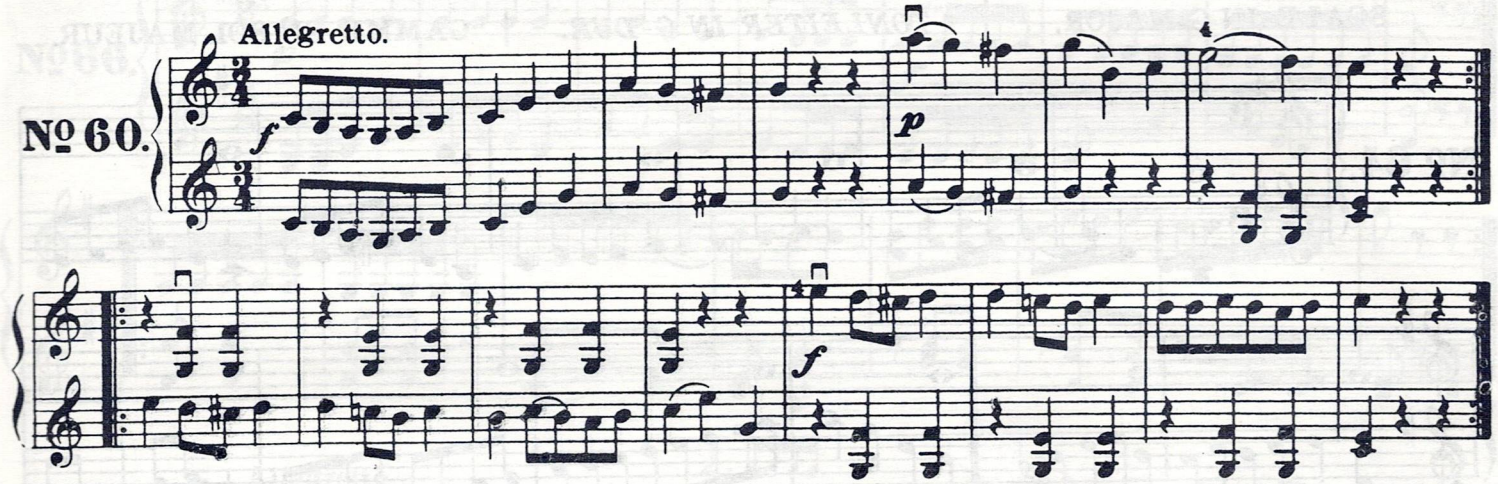


OCCASIONAL SIGNS OF TRANSPOSITION. | *ZUFALLIGE VERSETZUNGSZEICHEN.* | SIGNES DE TRANSPOSITION OCCASIONNELS.

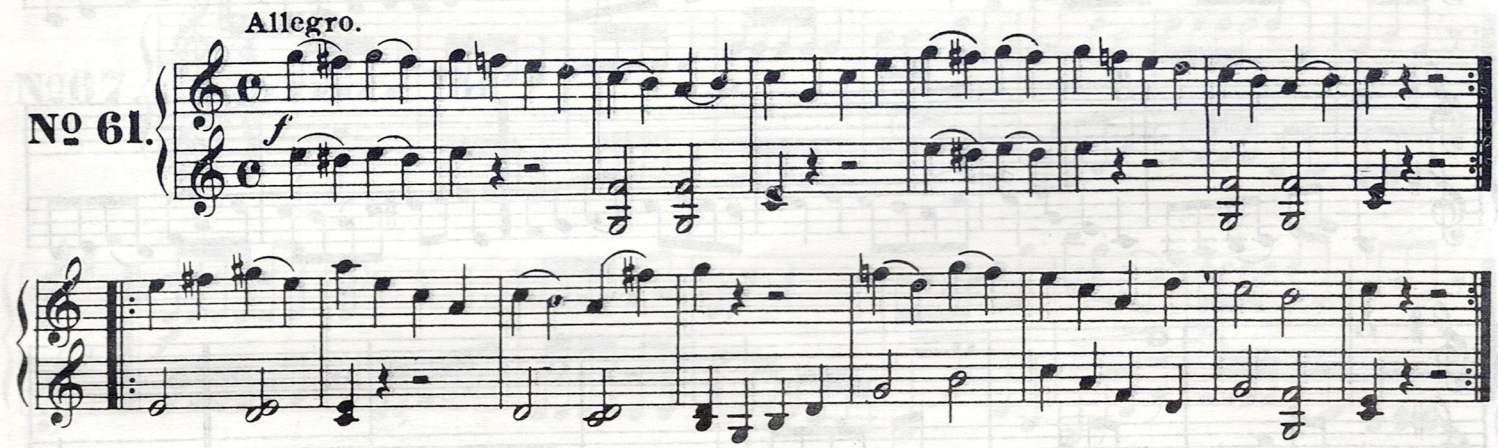


EXERCISES WITH ♯, ♭ AND WITHOUT SIGNATURE. | *ÜBUNGSSTÜCKE MIT ♯, ♭ UND OHNE VORZEICHNUNG.* | EXERCICES AVEC ♯, ♭ ET SANS ACCIDENTS.

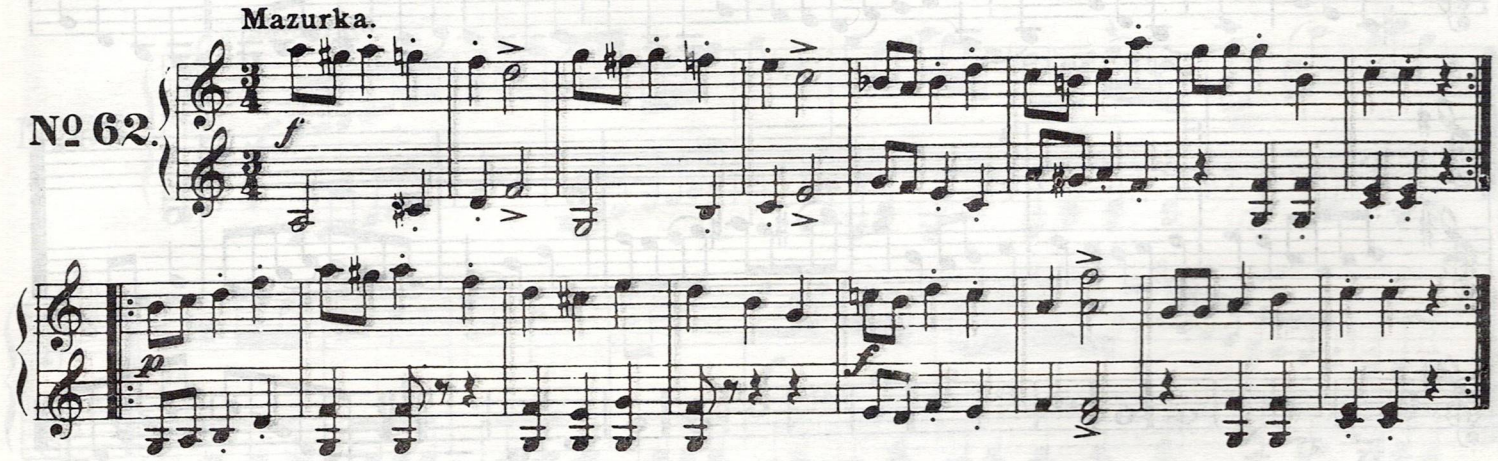
Nº 60. Allegretto.



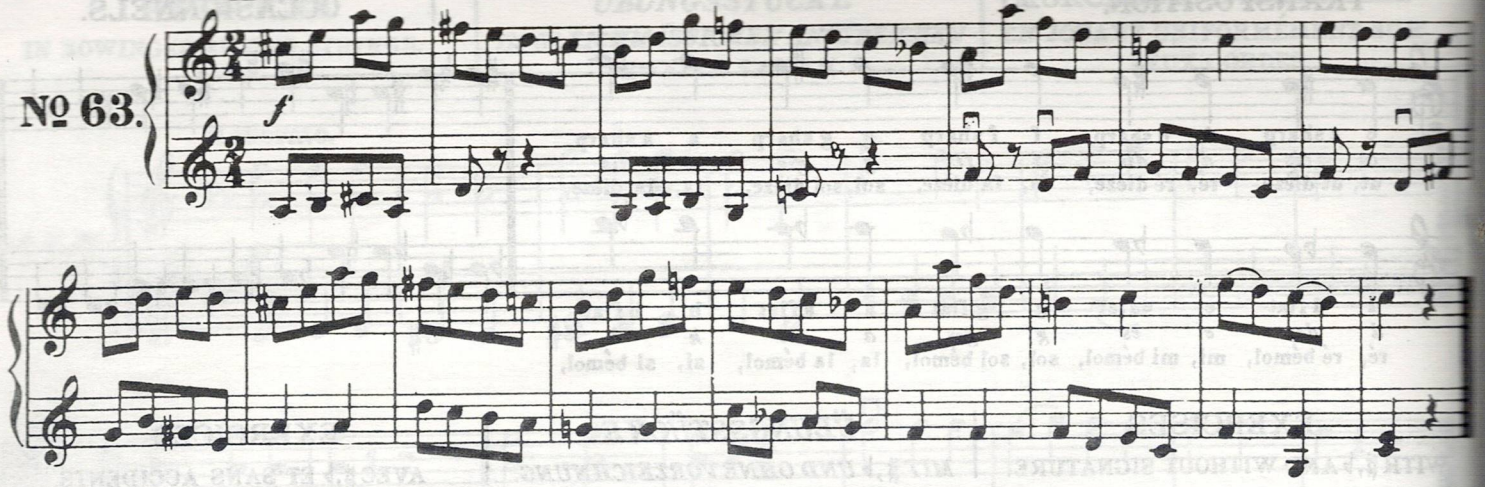
Nº 61. Allegro.



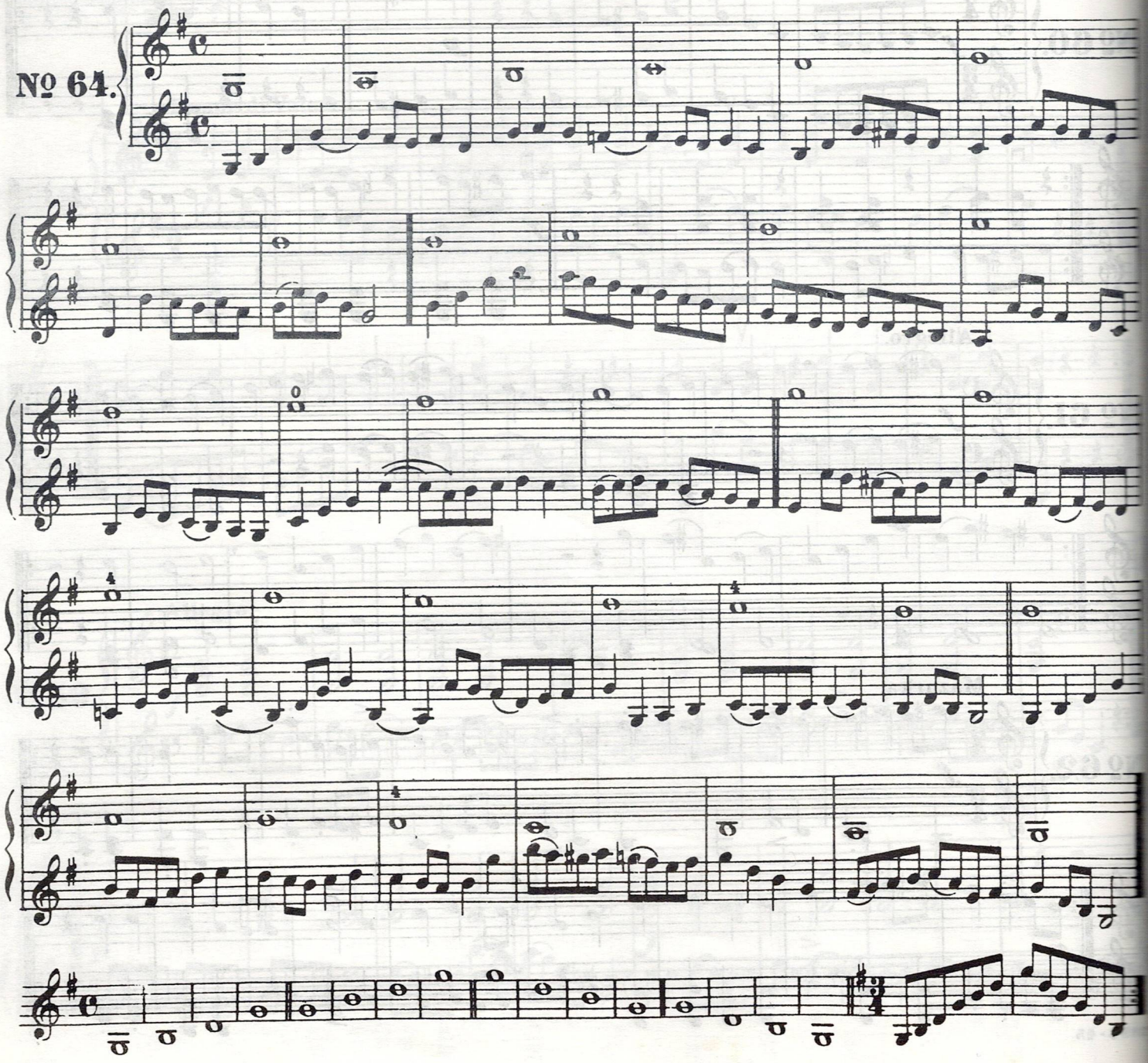
Nº 62. Mazurka.

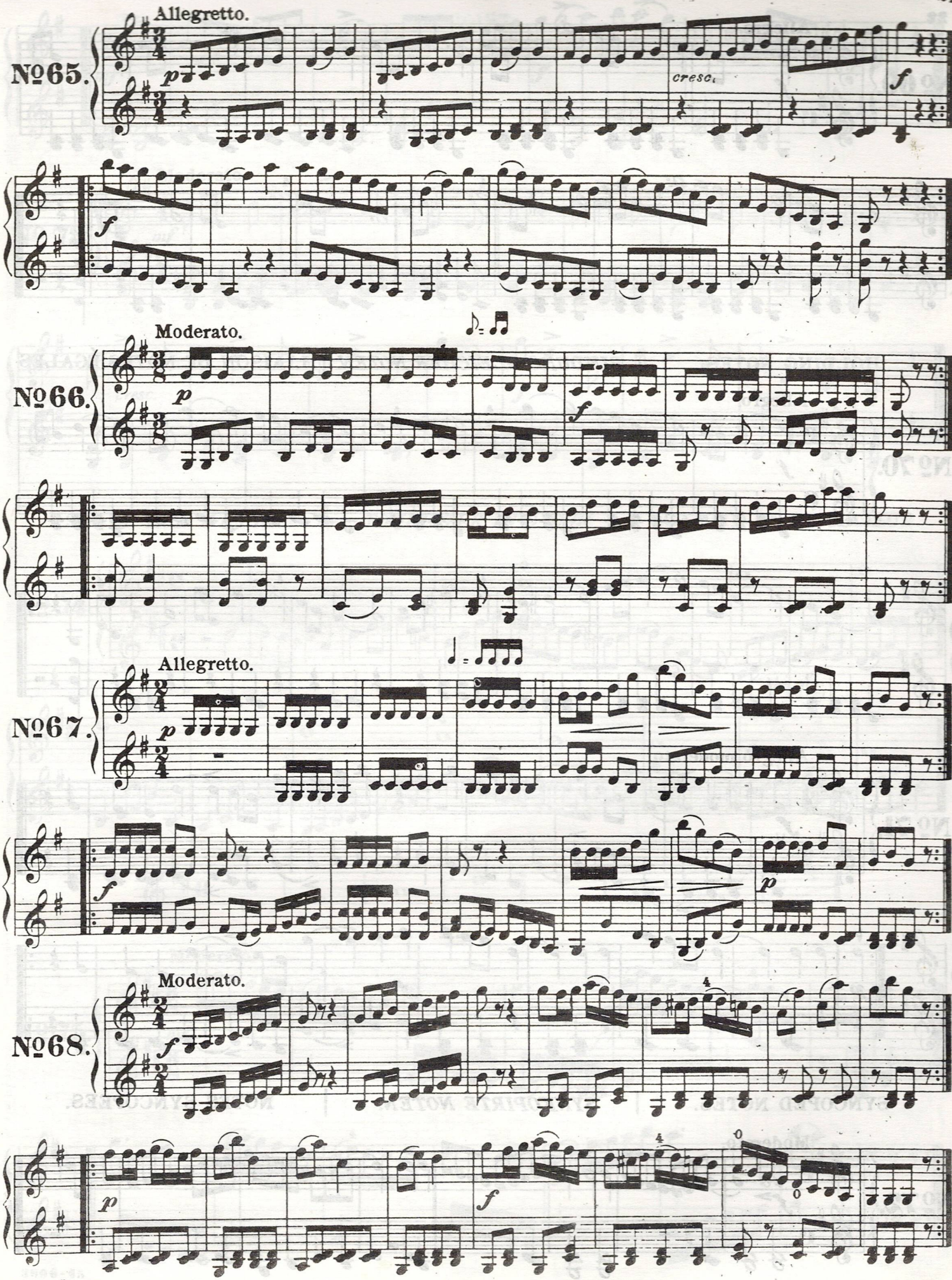


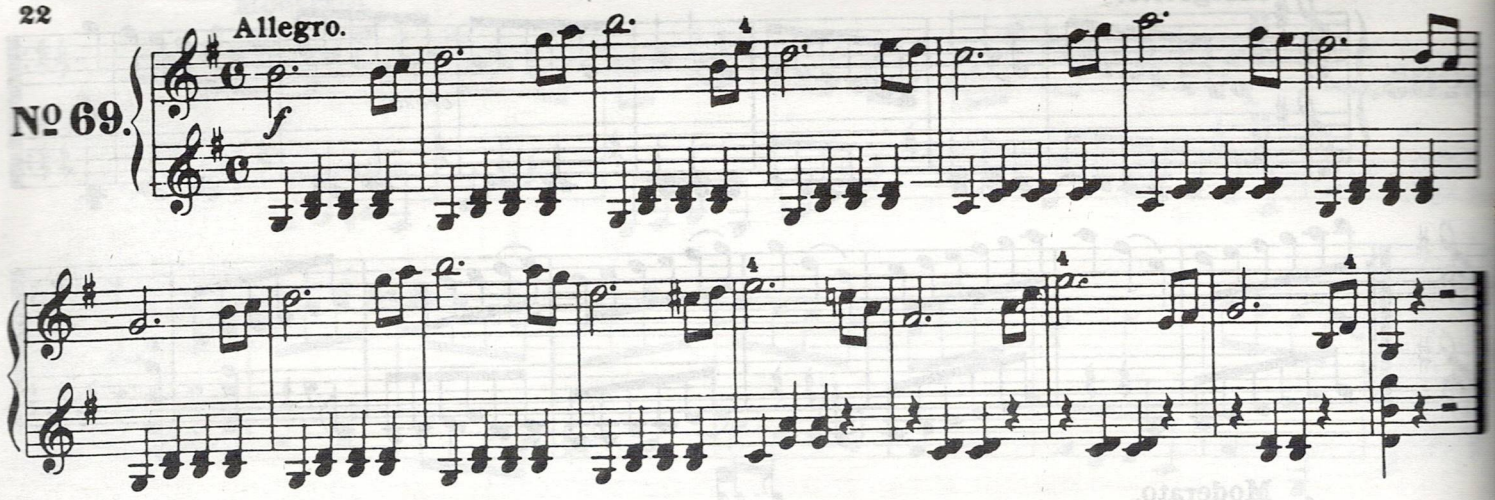
Moderato.



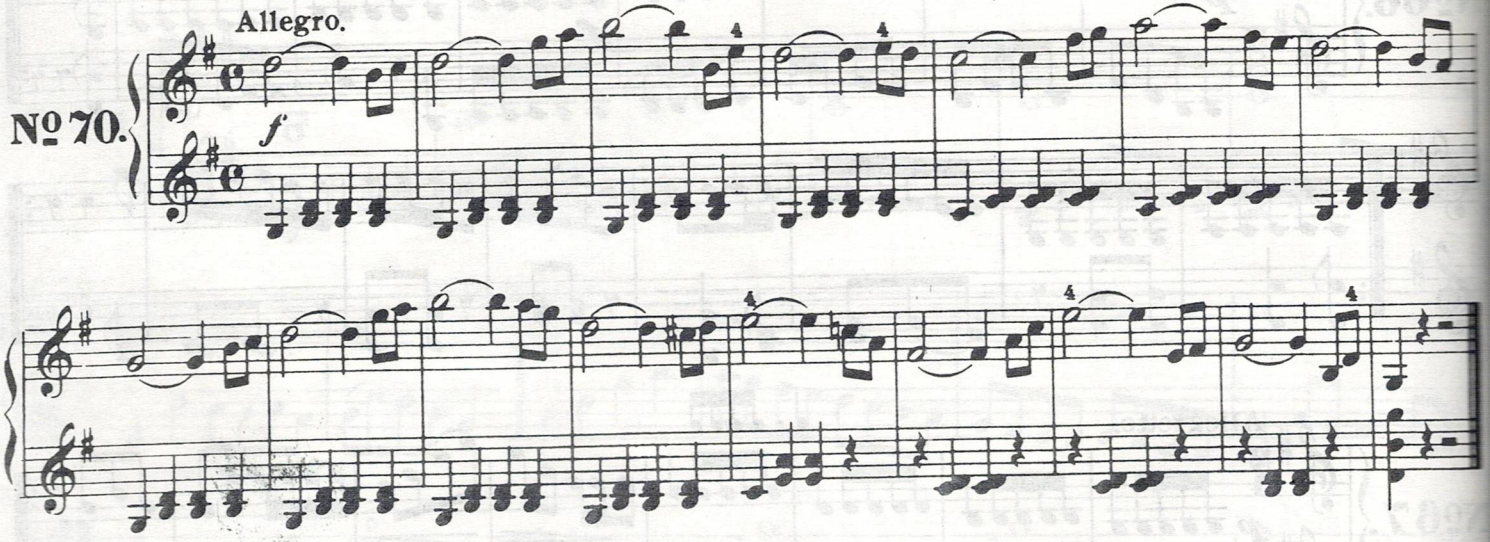
SCALE IN G MAJOR. | *TONLEITER IN G-DUR.* | GAMME EN SOL MAJEUR.

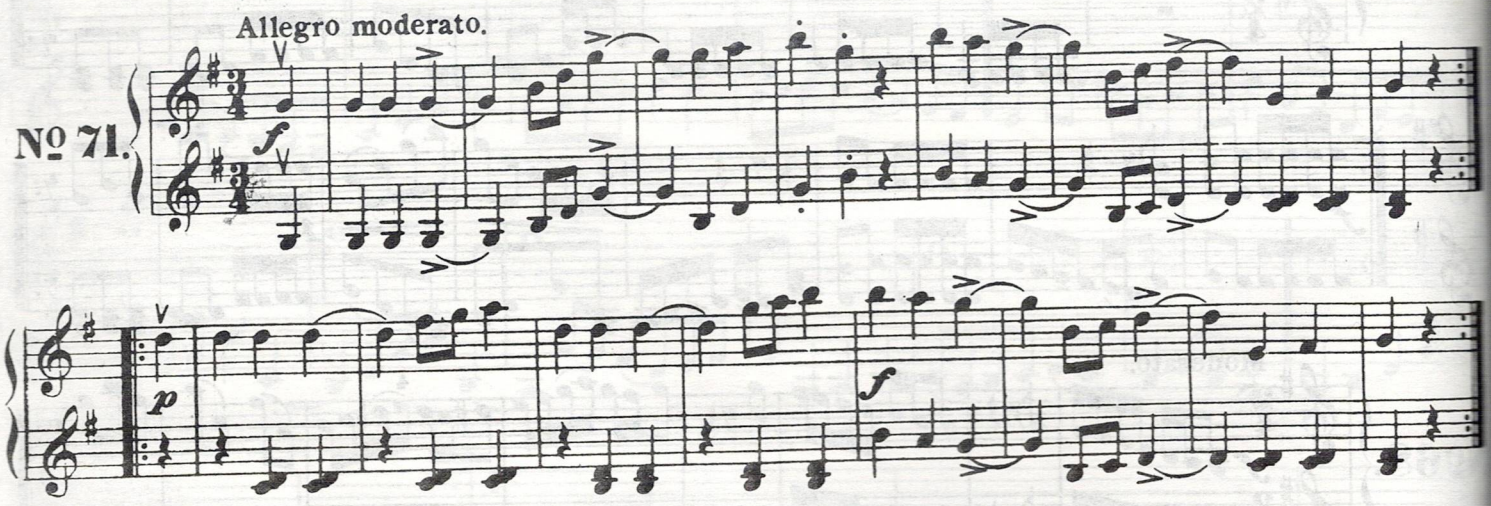



Allegretto.
№65.
p
cresc.
f
f
Moderato.
№66.
p
f
Allegretto.
№67.
p
f
p
Moderato.
№68.
f
p
f

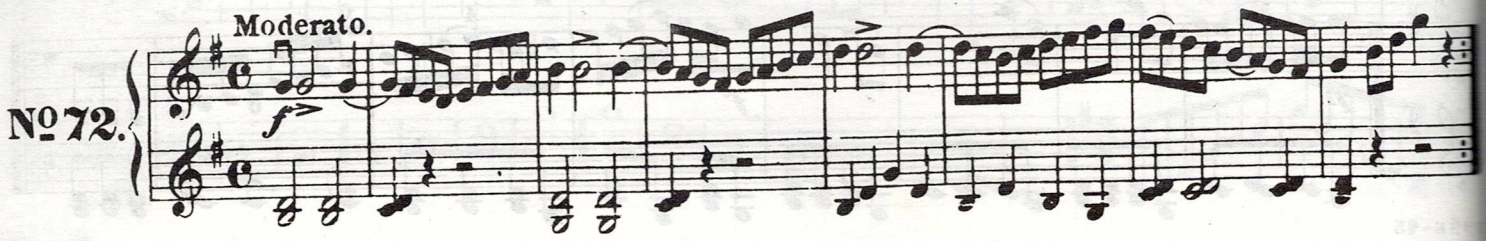


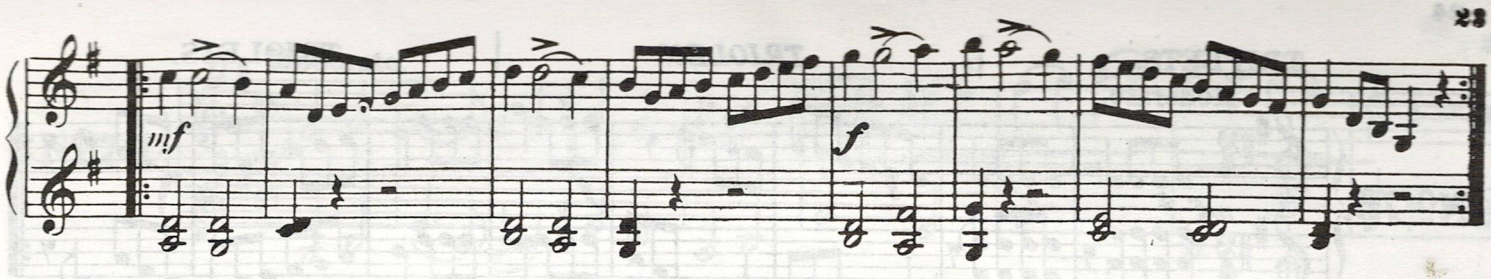
HOLDING NOTES. | *BINDUNG GLEICHER NOTEN.* | LIAISON DE NOTES ÉGALES.



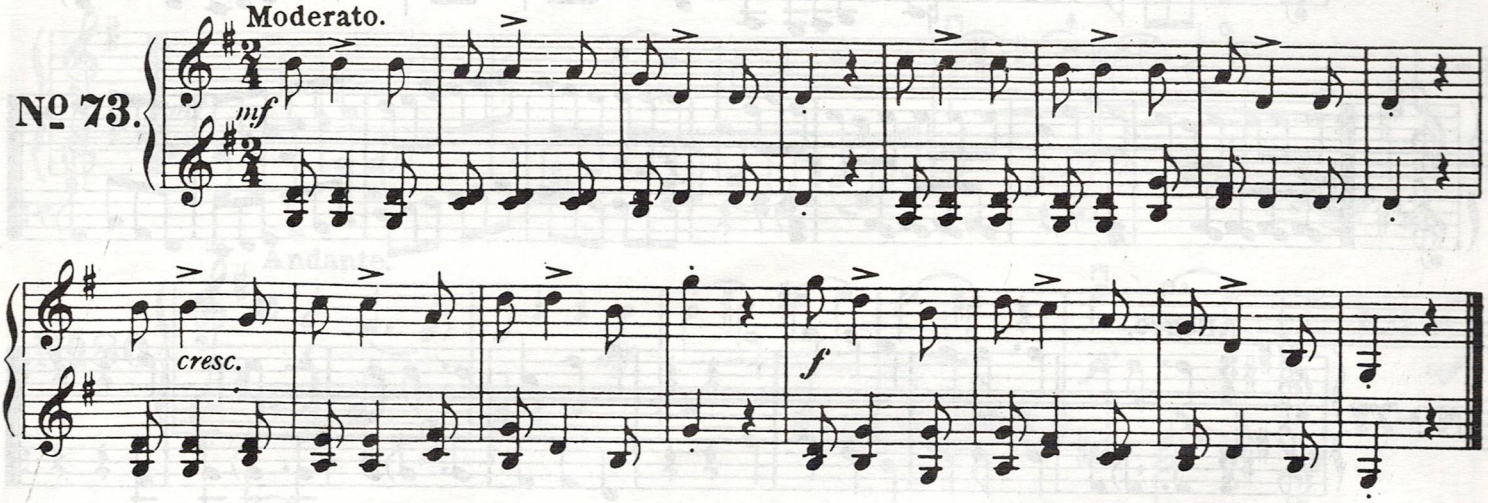


SYNCOPED NOTES. | *SYNKOPIRTE NOTEN.* | NOTES SYNCOPÉES.

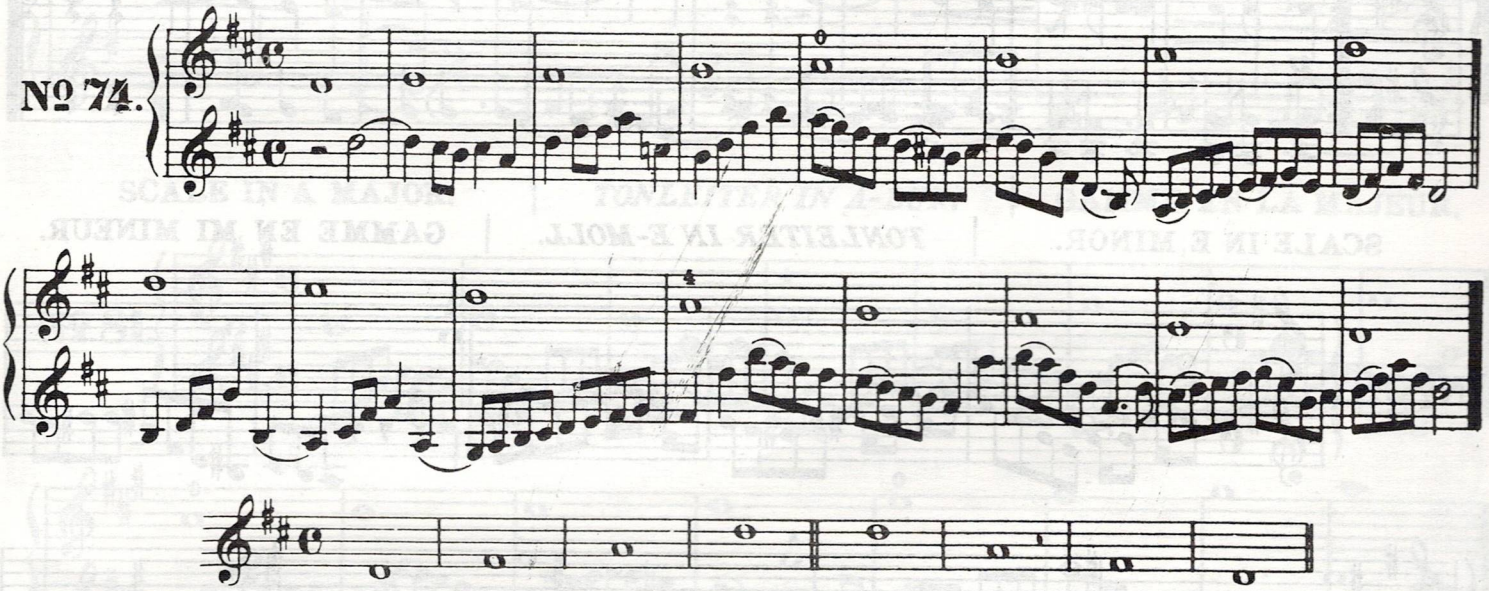




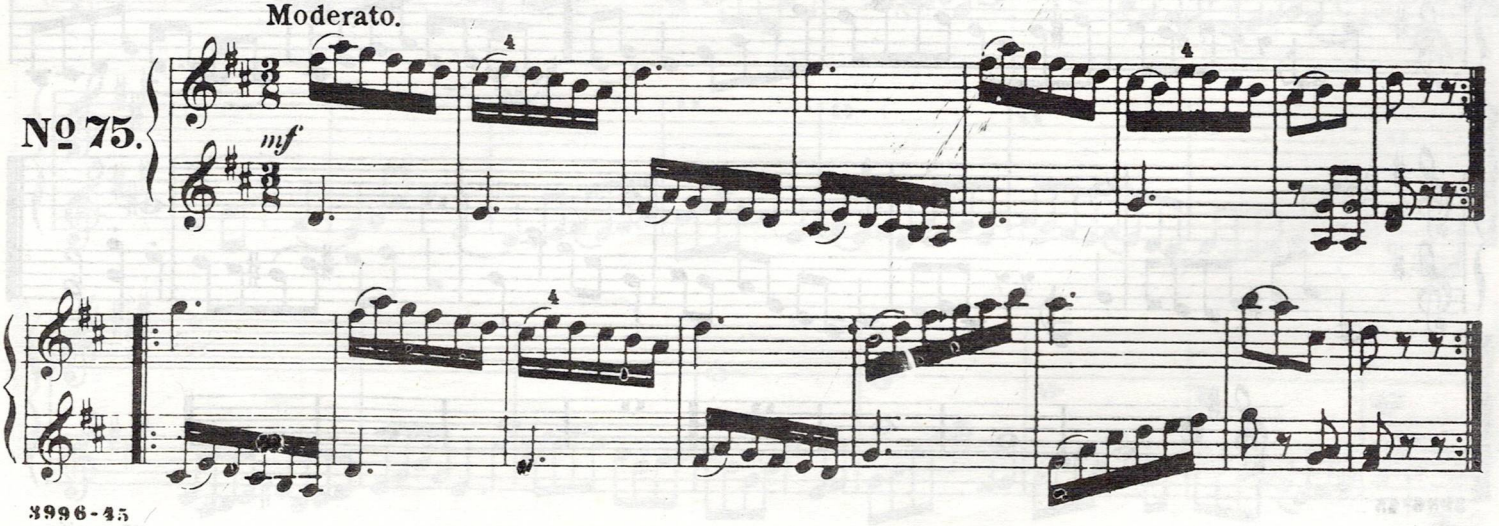
Moderato.



SCALE IN D MAJOR. | *TONLEITER IN D-DUR* | GAMME EN RÉ MAJEUR.

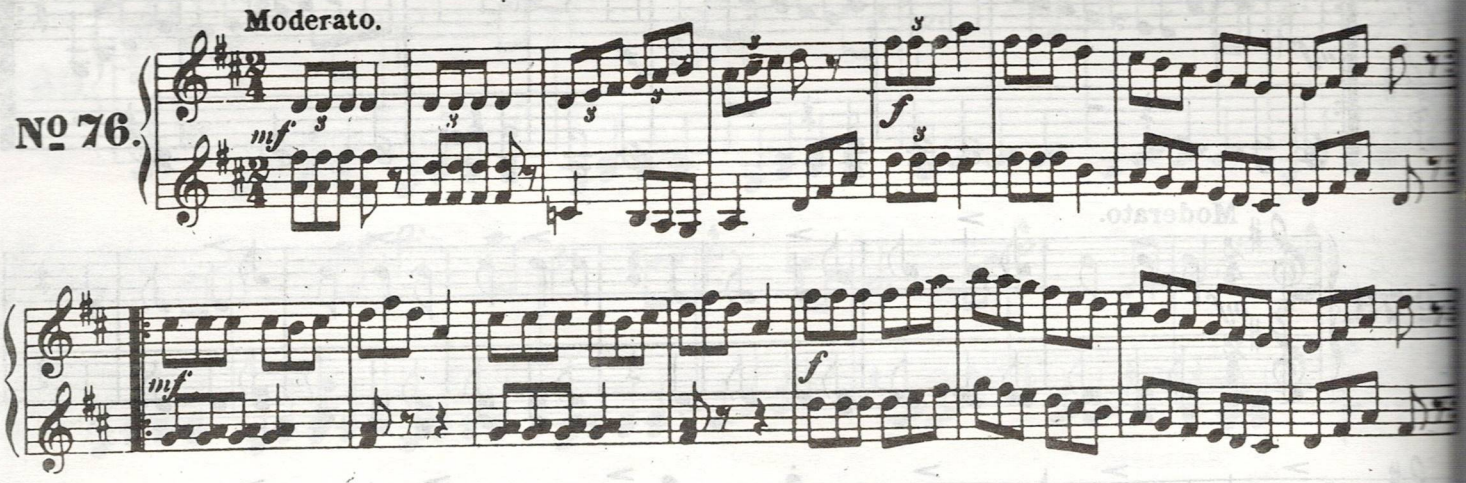


Moderato.

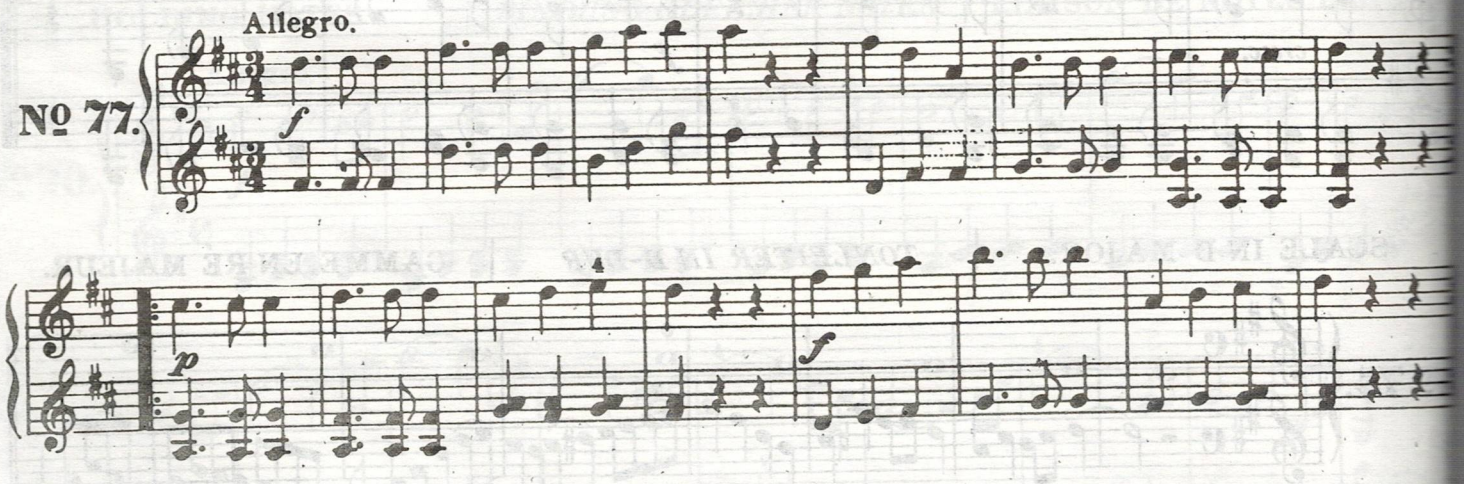


TRIPLETS. | *TRIOLEN.* | TRIOLETS.

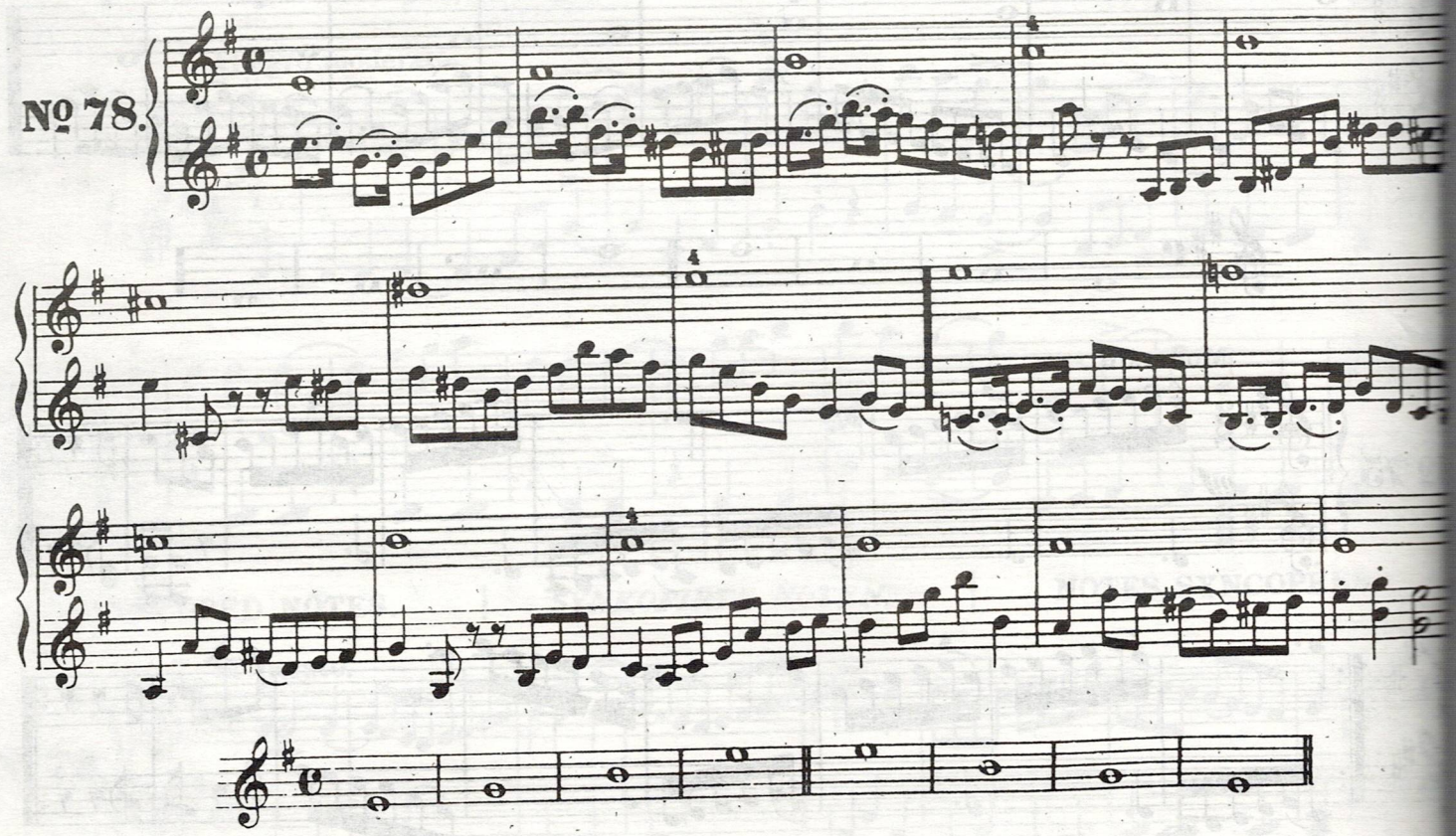
Moderato.

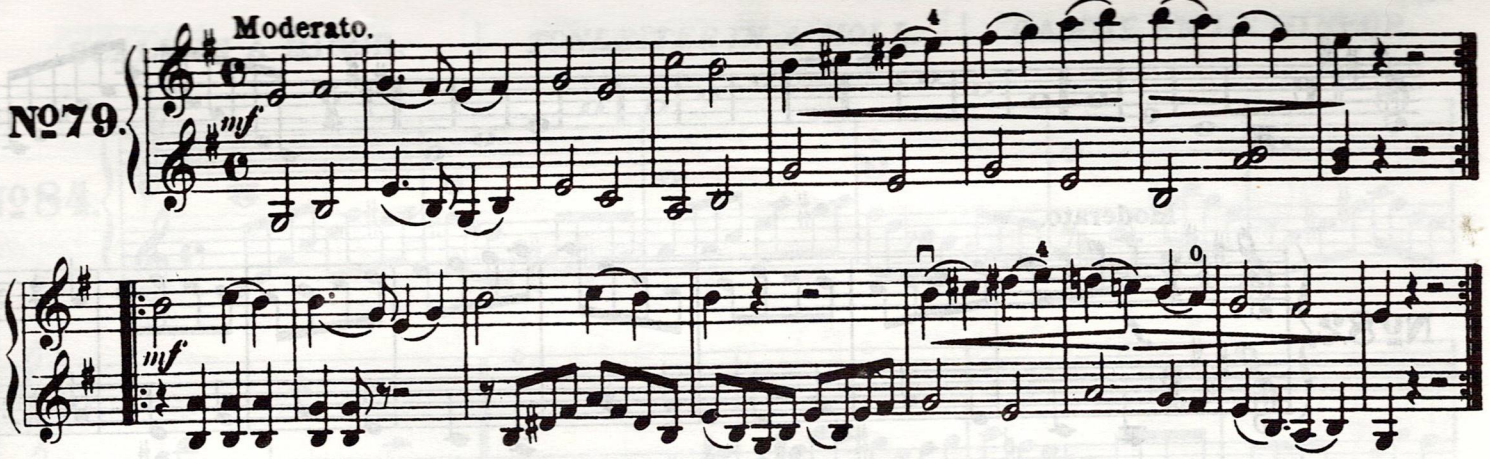


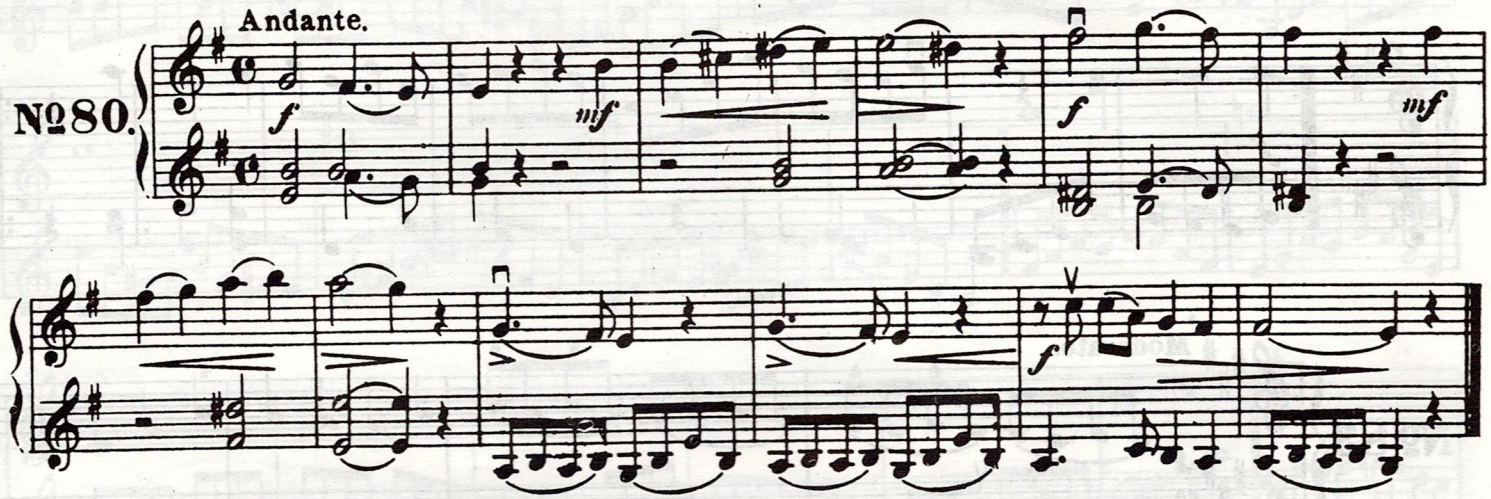
Allegro.



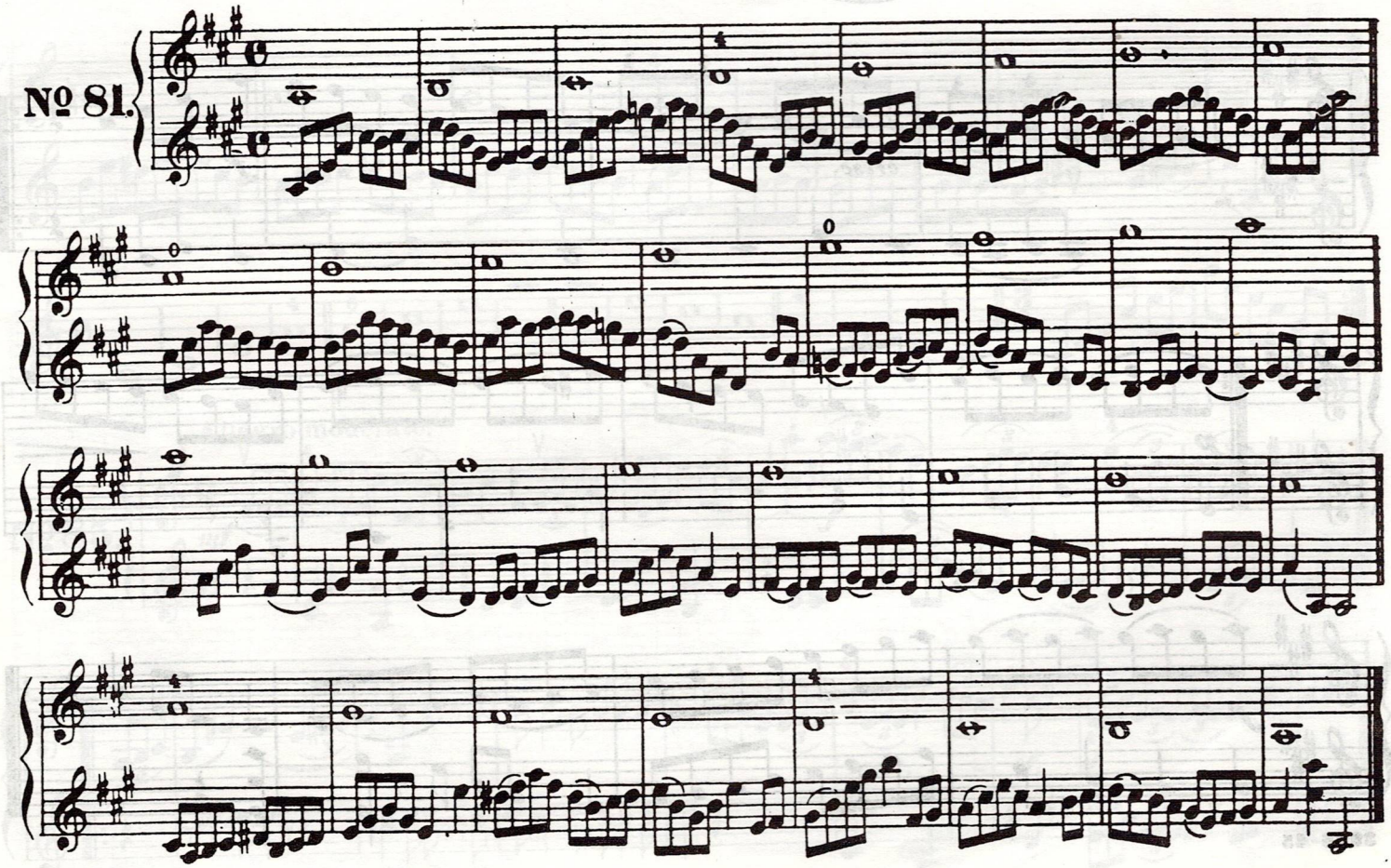
SCALE IN E MINOR. | *TONLEITER IN E-MOLL.* | GAMME EN MI MINEUR.

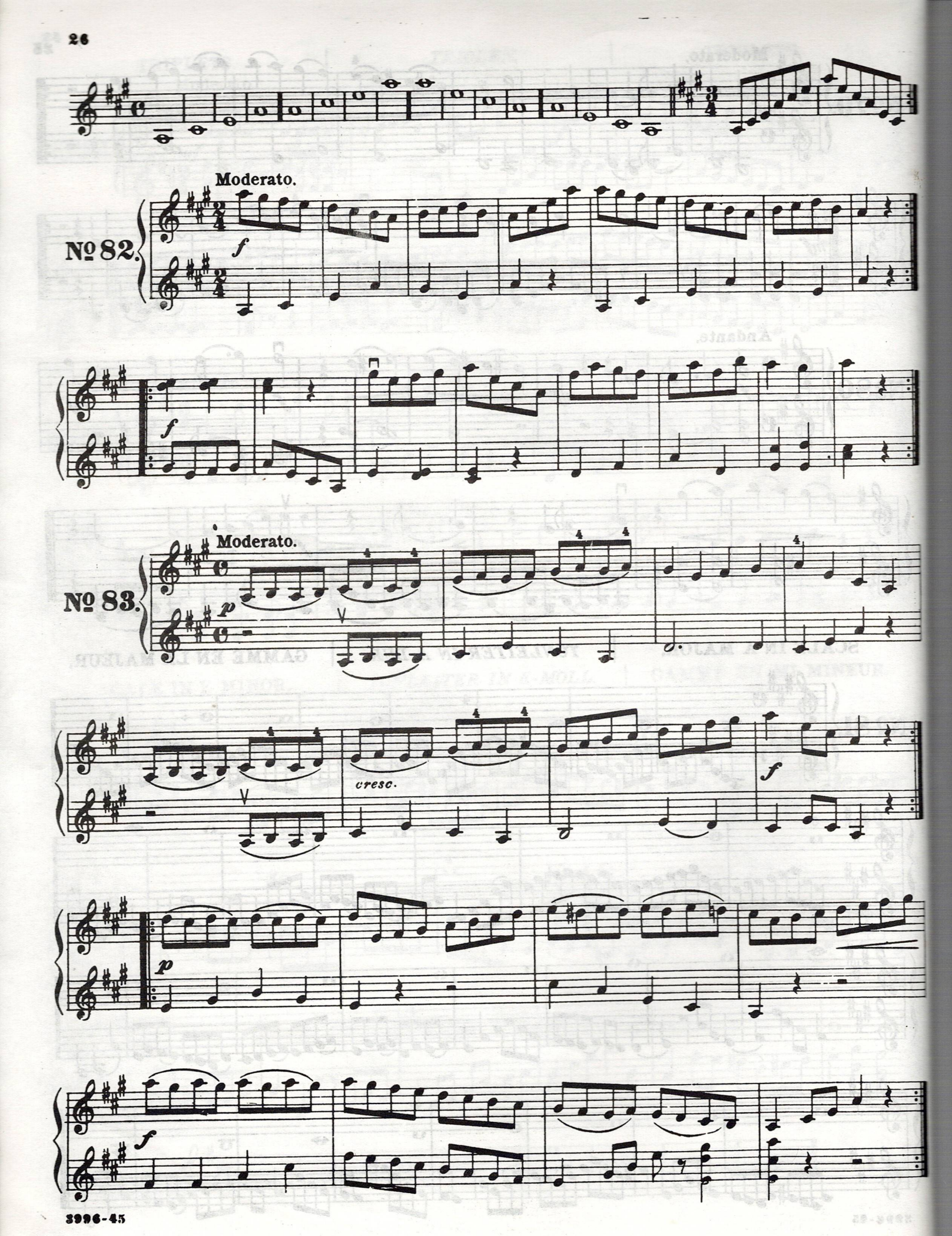




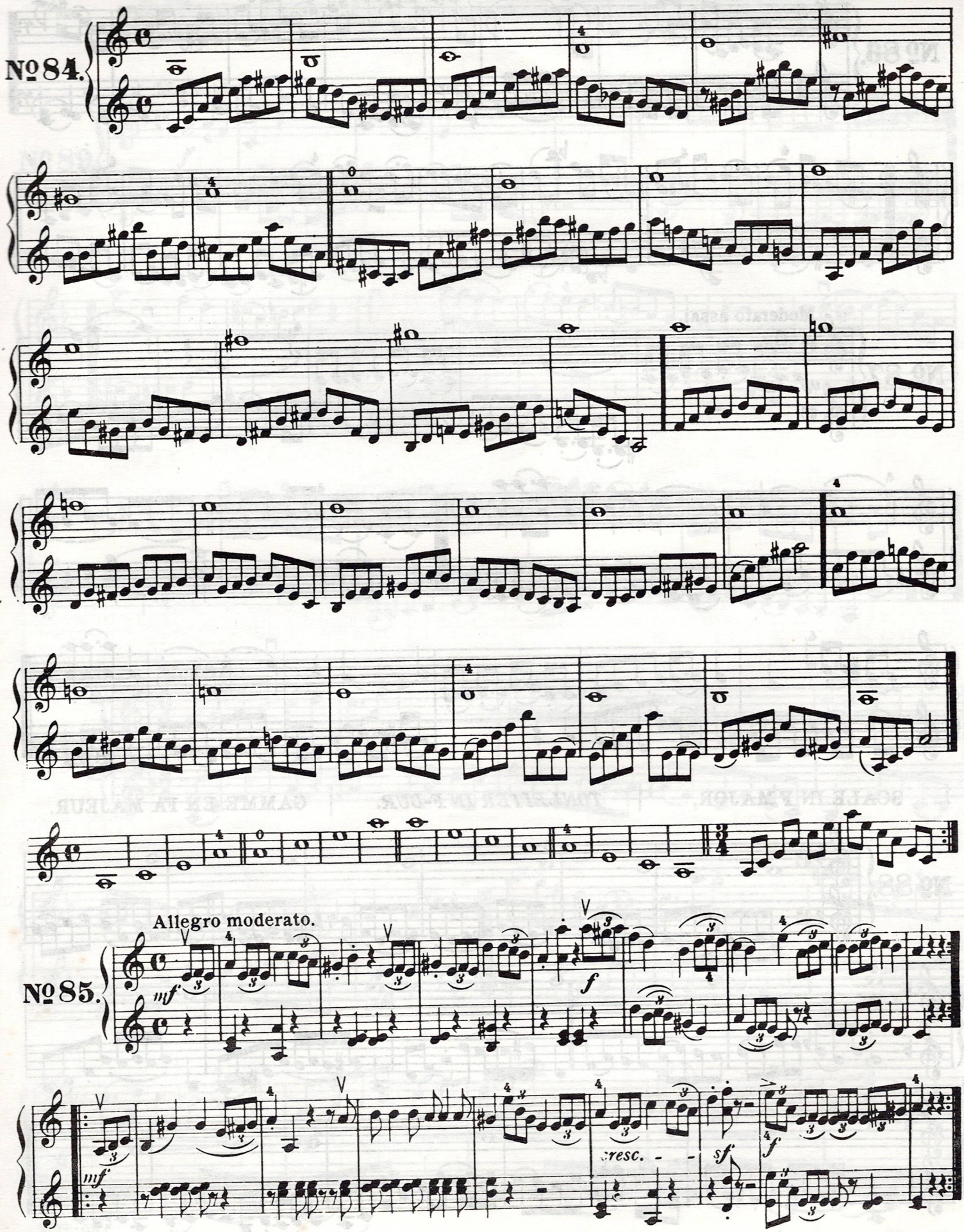


SCALE IN A MAJOR. | *TONLEITER IN A-DUR.* | GAMME EN LA MAJEUR.



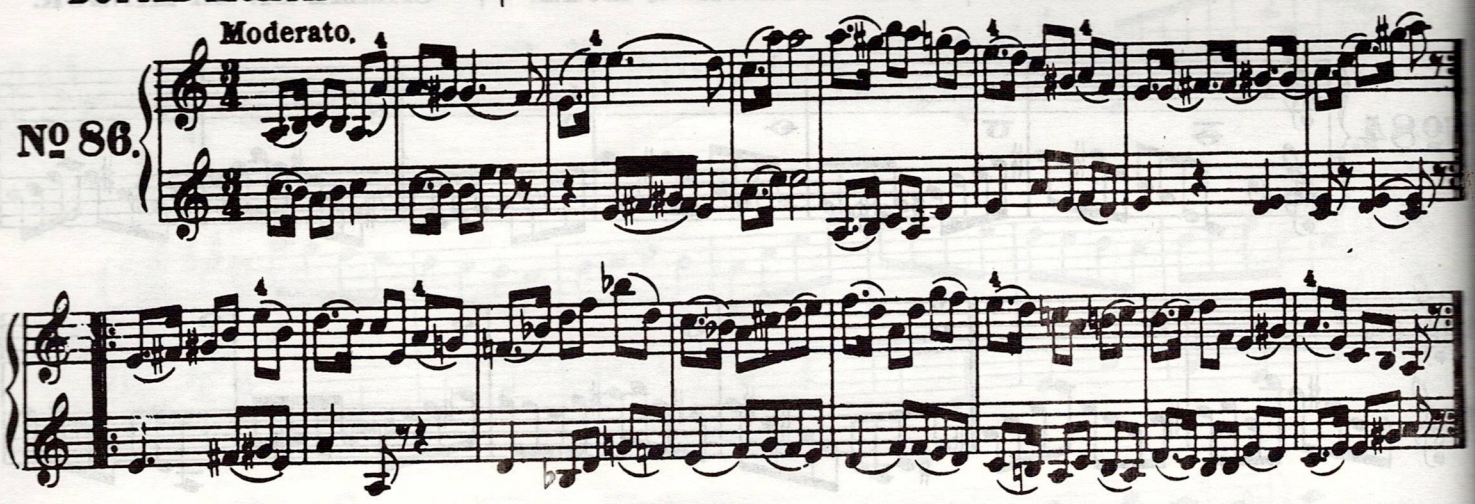

Moderato.
№ 82.
f
f
Moderato.
№ 83.
p
cresc.
f
p
f

SCALE IN A MINOR. | *TONLEITER IN A-MOLL.* | GAMME EN LA MINEUR.

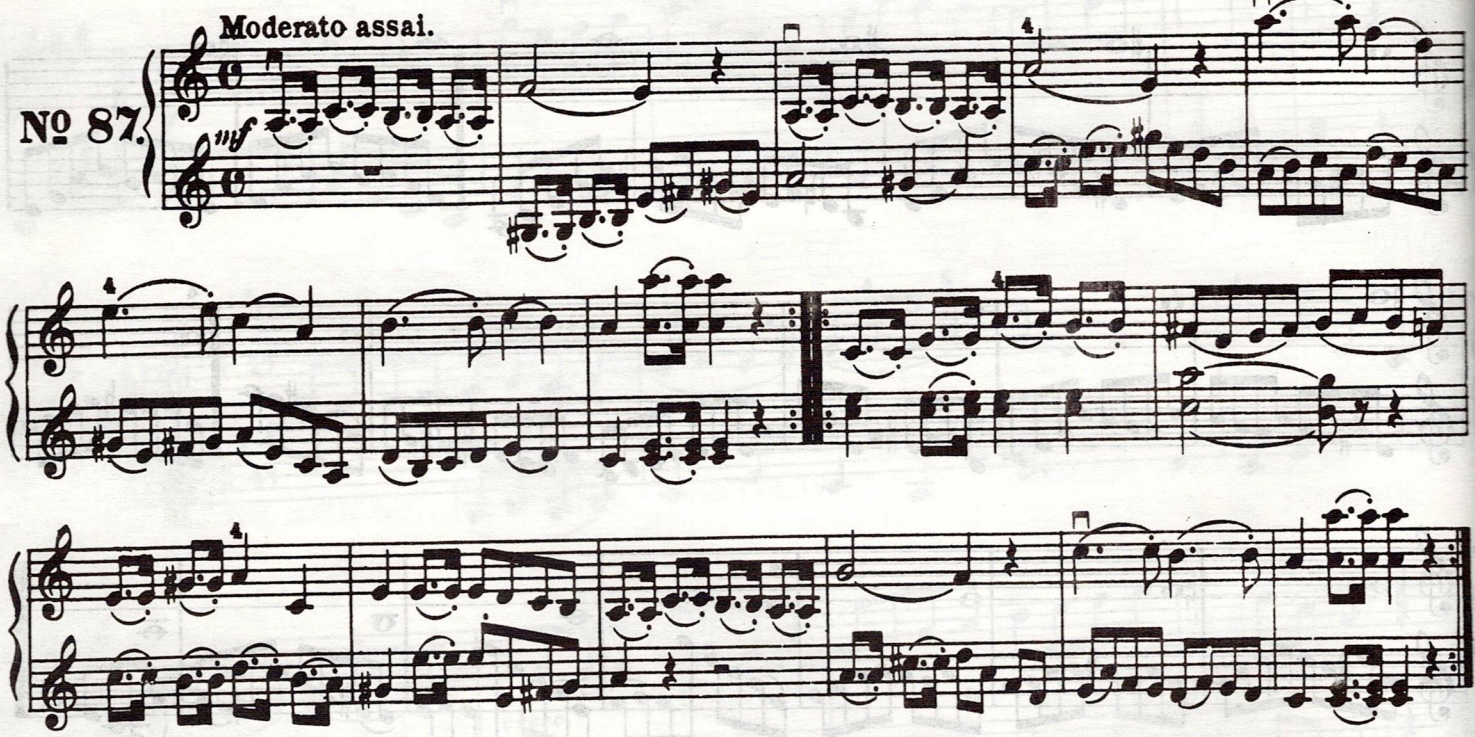


DOTTED EIGHTH NOTES. | *PUNKTIRTE ACHTEL.* | CROCHES POINTEES.

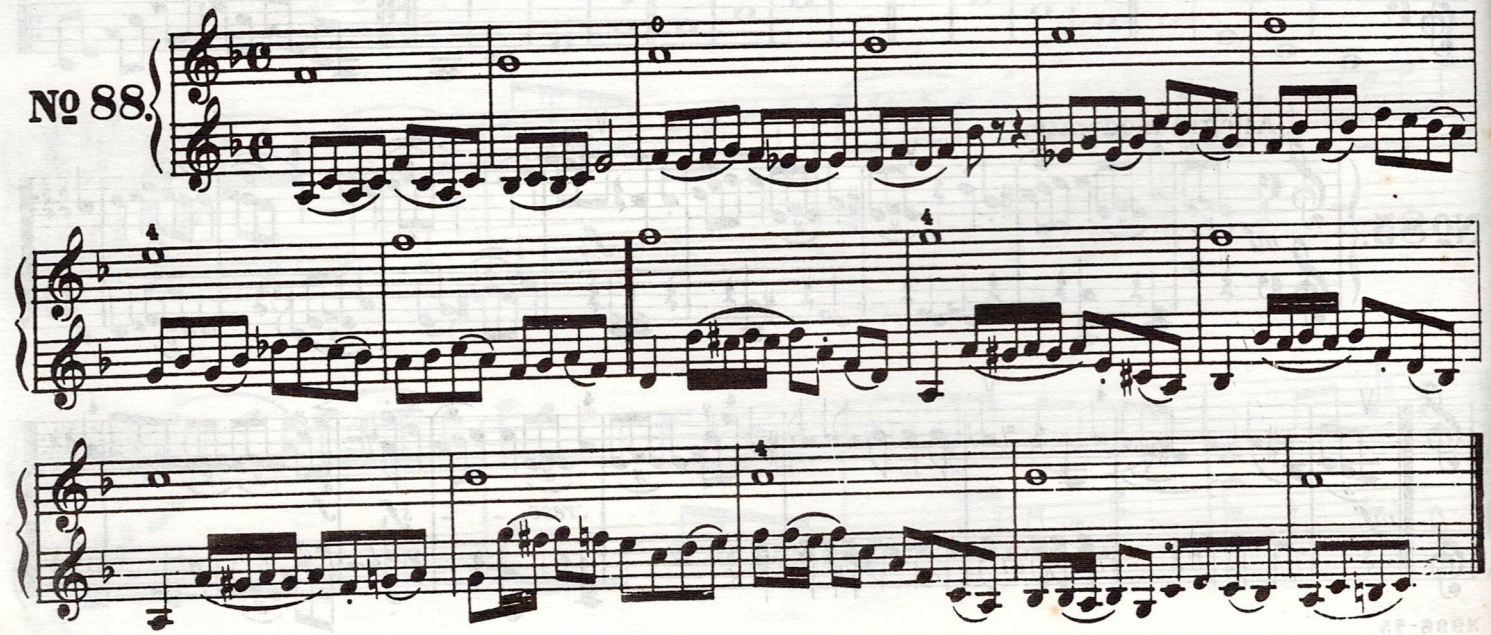
Moderato.

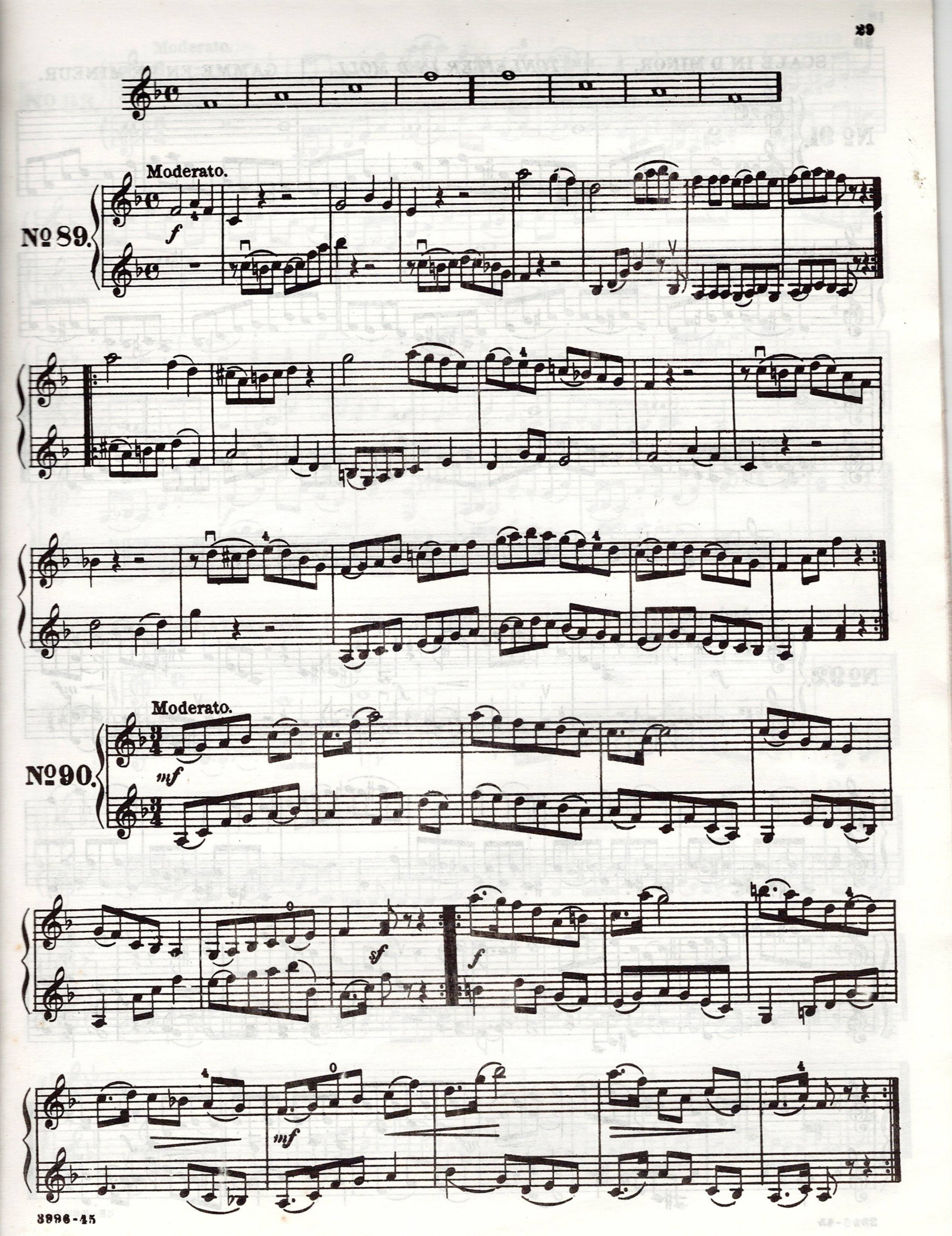


Moderato assai.

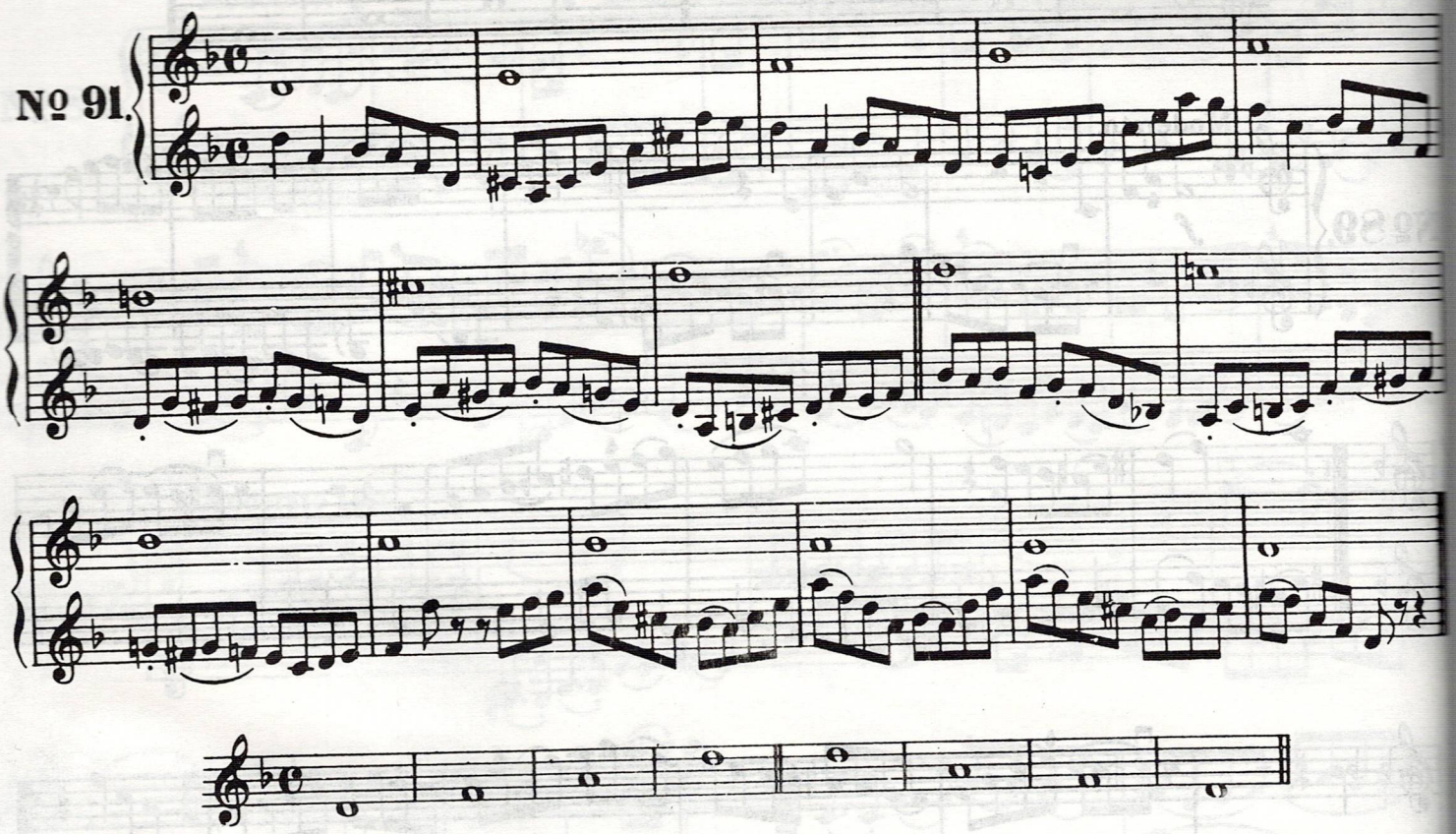


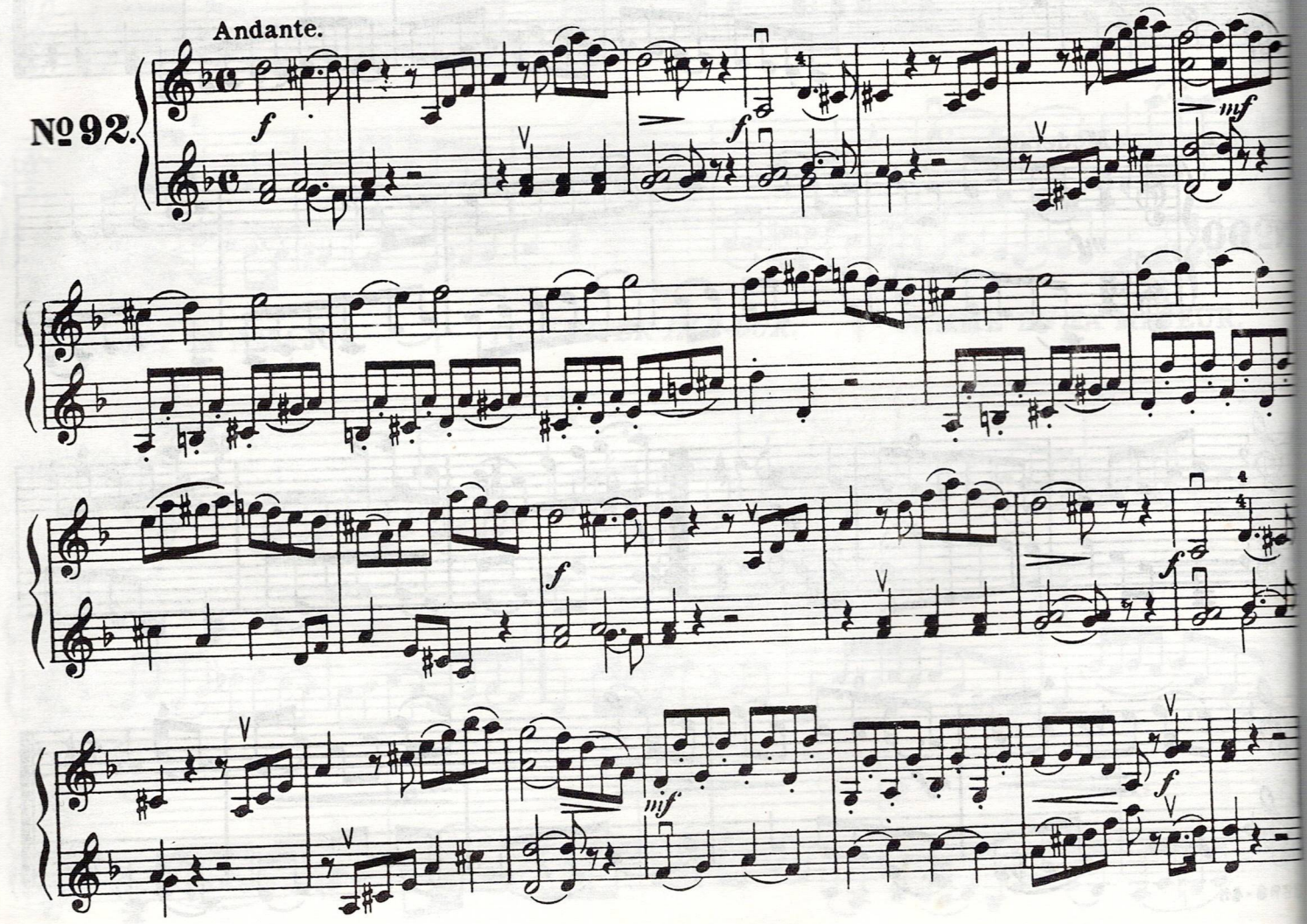
SCALE IN F MAJOR, | *TONLEITER IN F-DUR.* | GAMME EN FA MAJEUR.

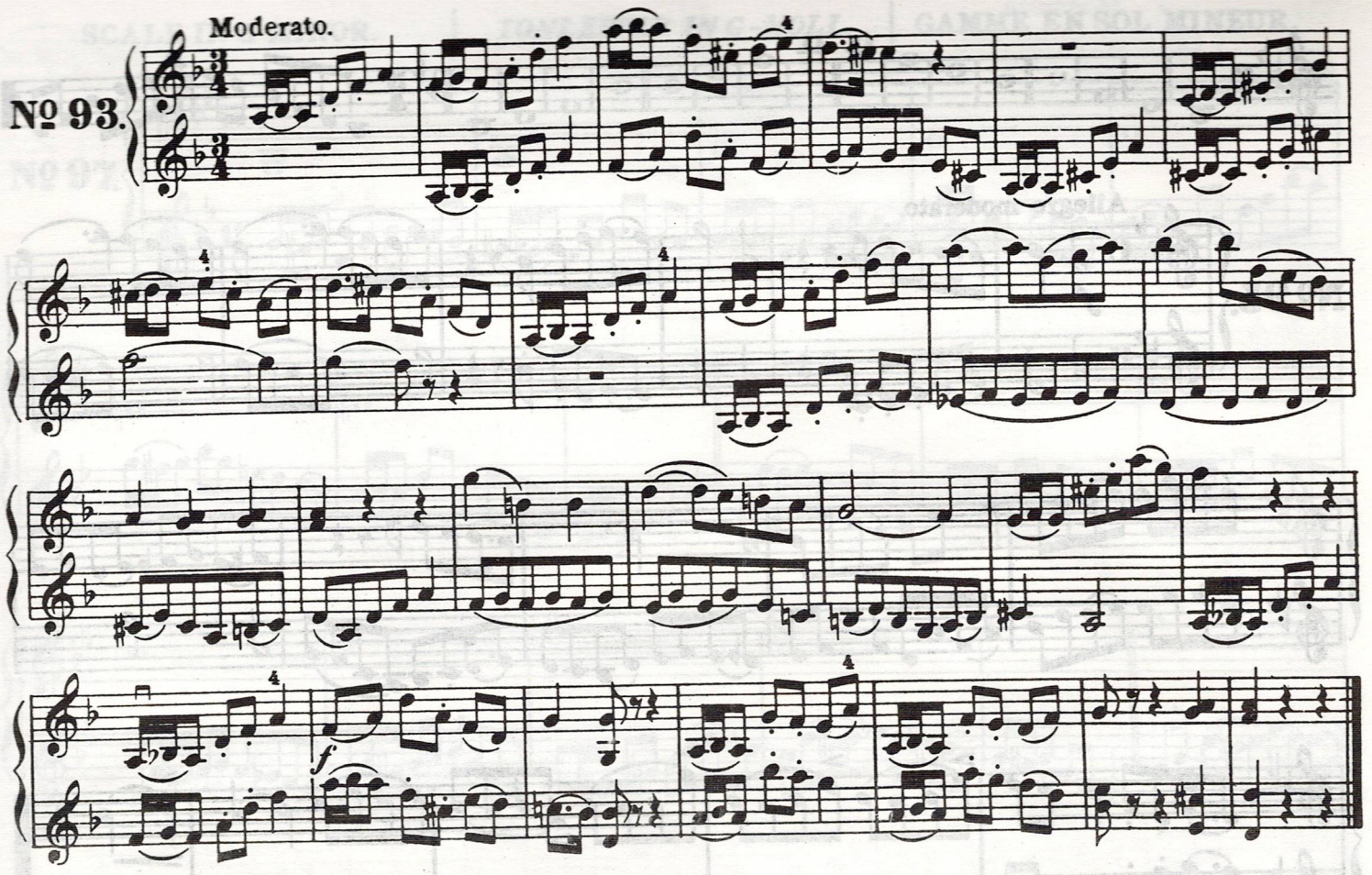



Moderato.
№ 89.
f
Moderato.
№ 90.
mf
sf
f
mf

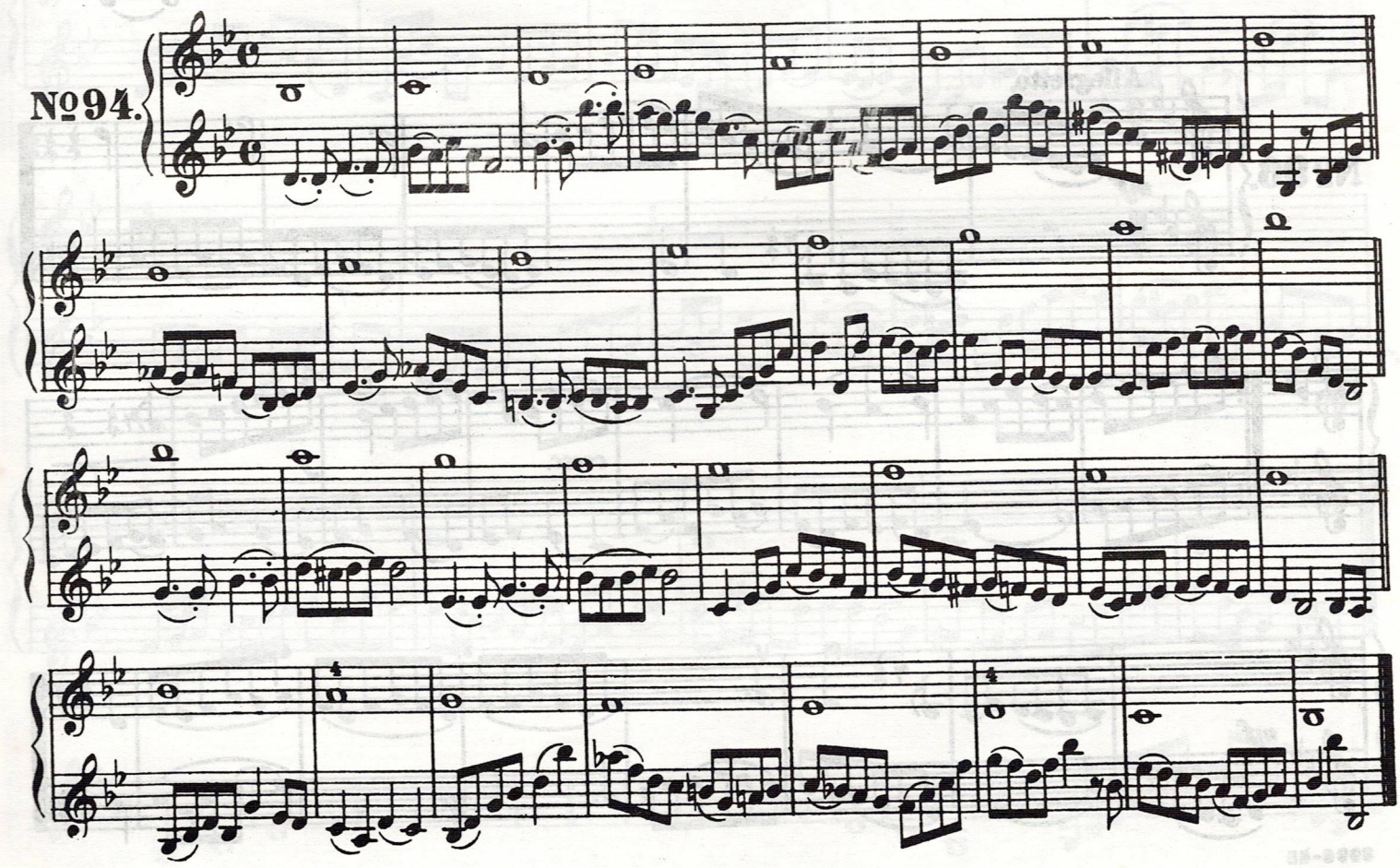
SCALE IN D MINOR. | *TONLEITER IN D MOLL.* | GAMME EN RÉ MINEUR.

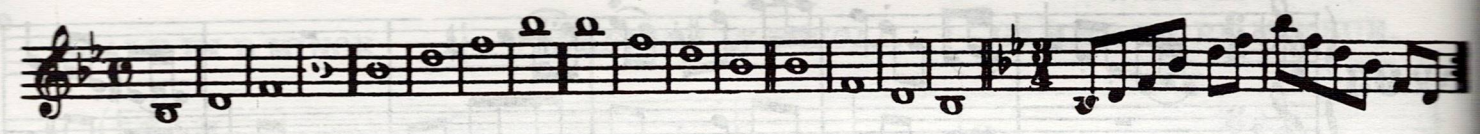






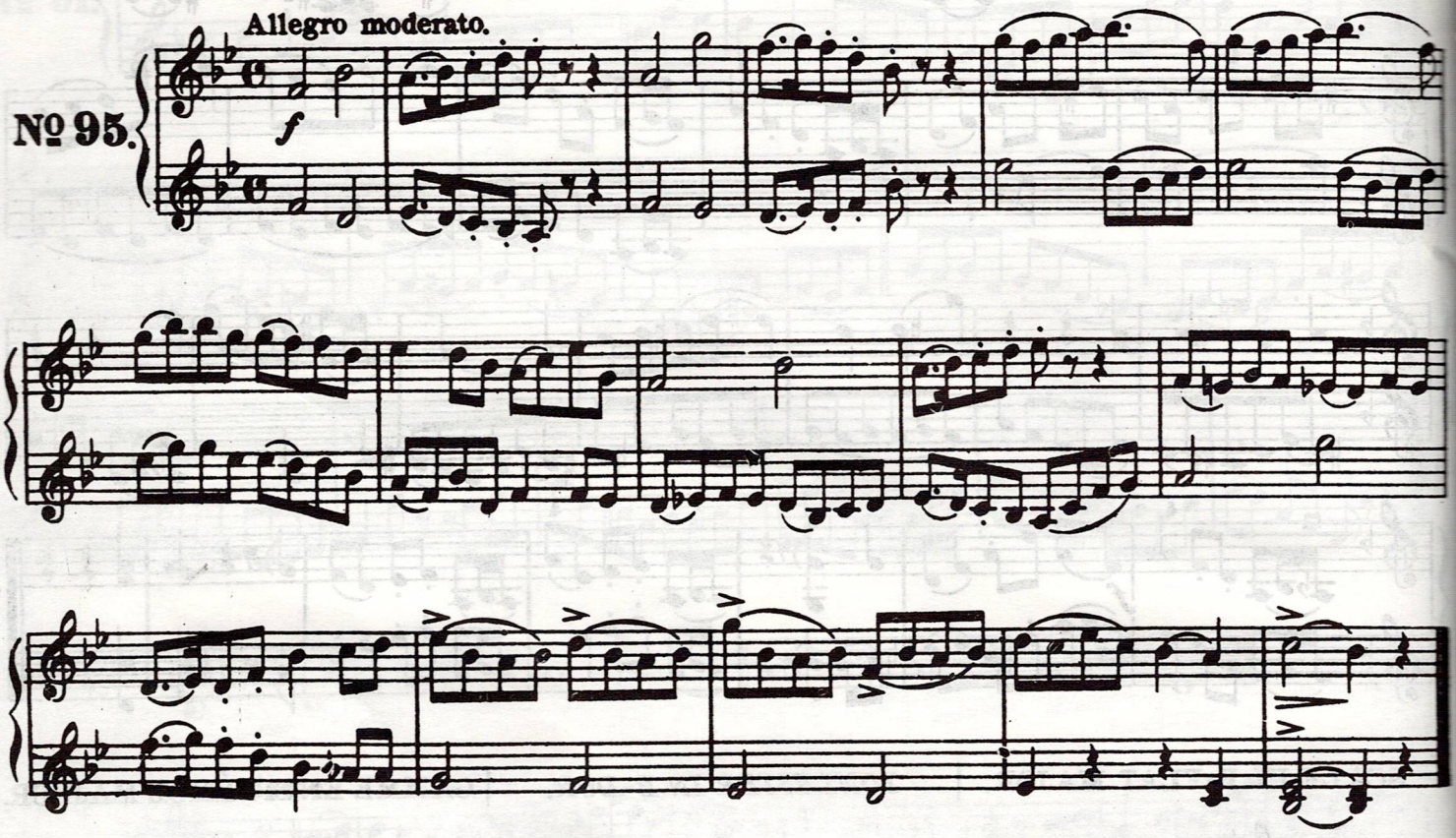
SCALE IN B-FLAT MAJOR. | *TONLEITER IN B-DUR.* | GAMME EN SI BÉMOL MAJEUR.





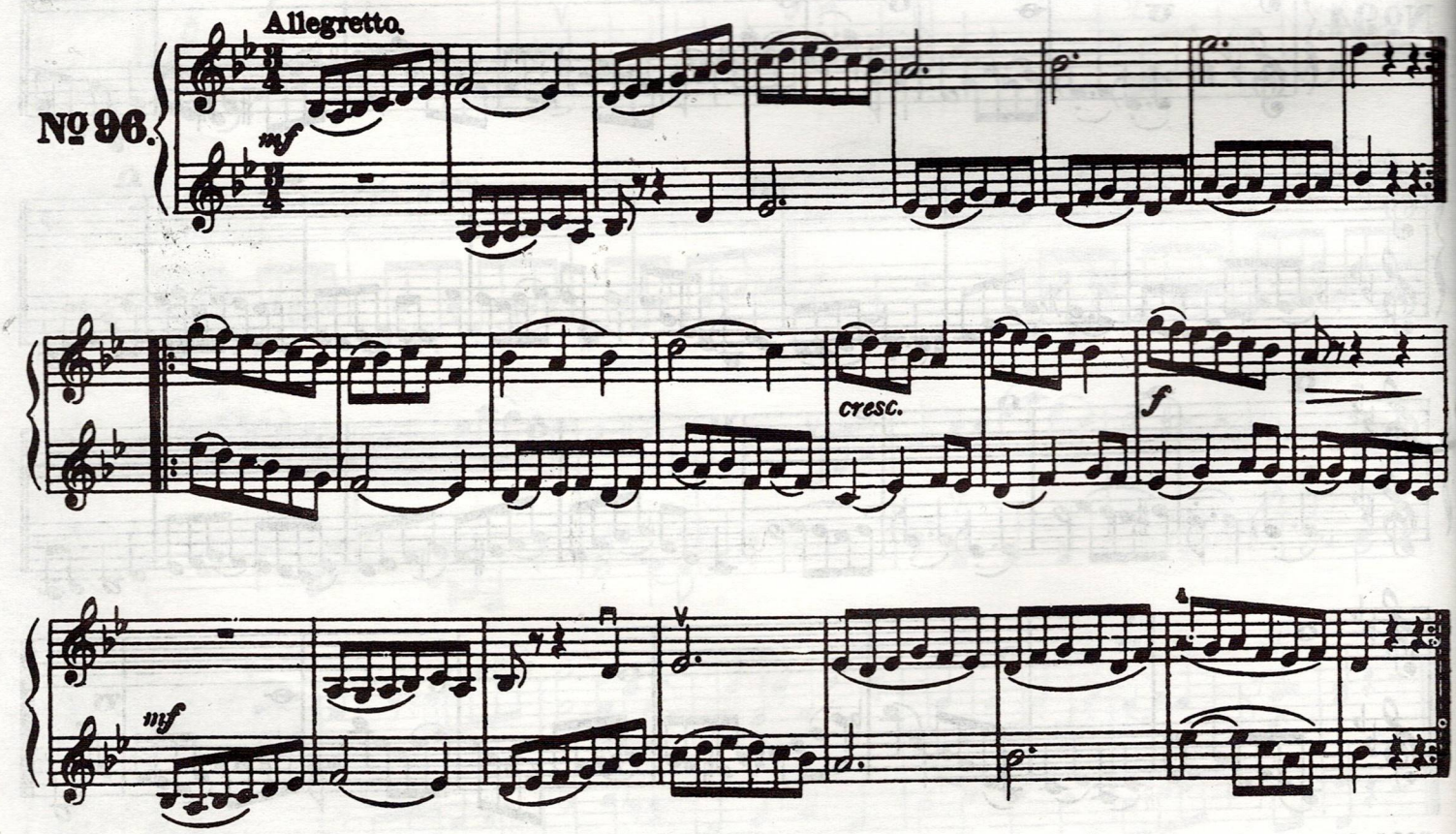
Allegro moderato.

№ 95.

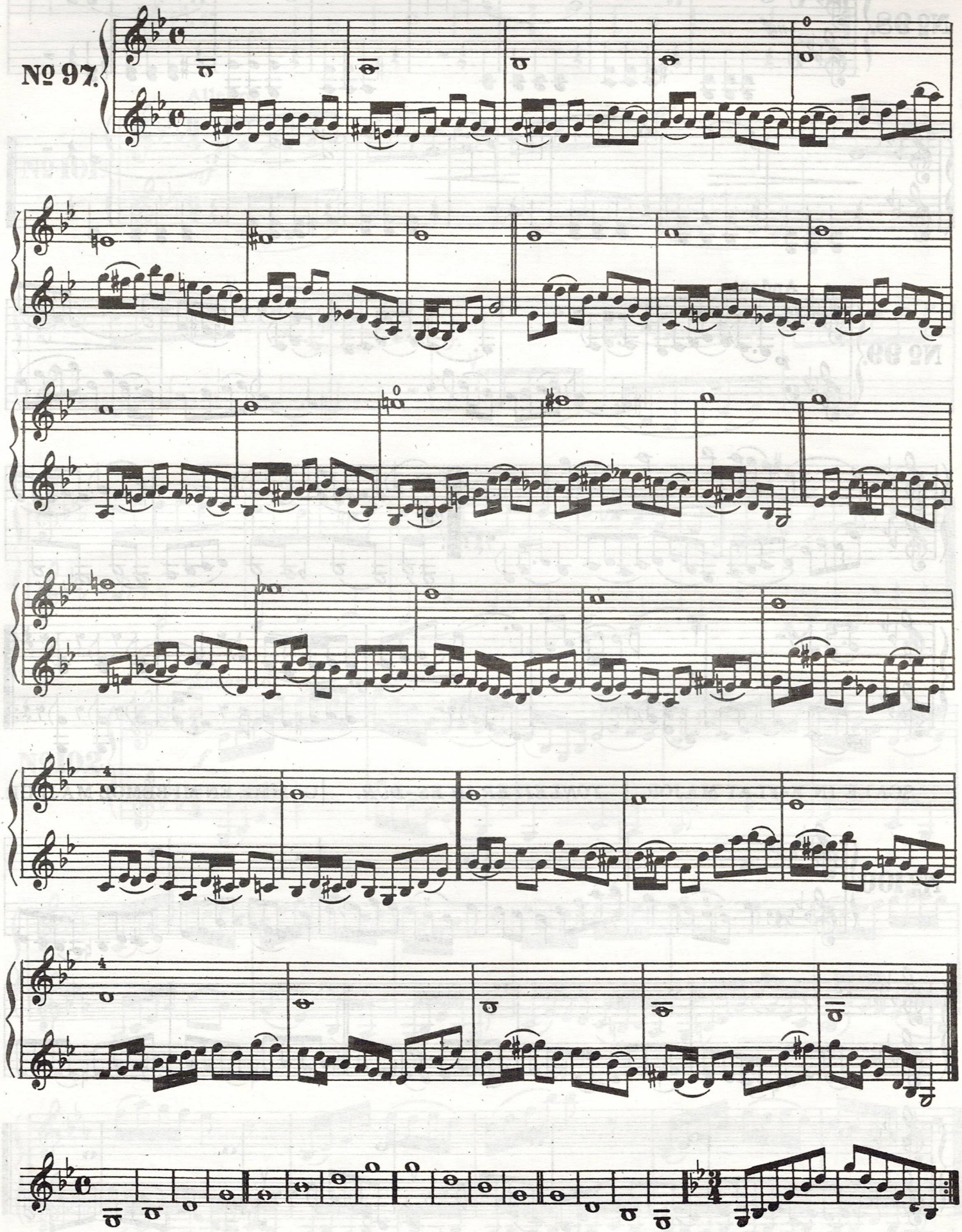


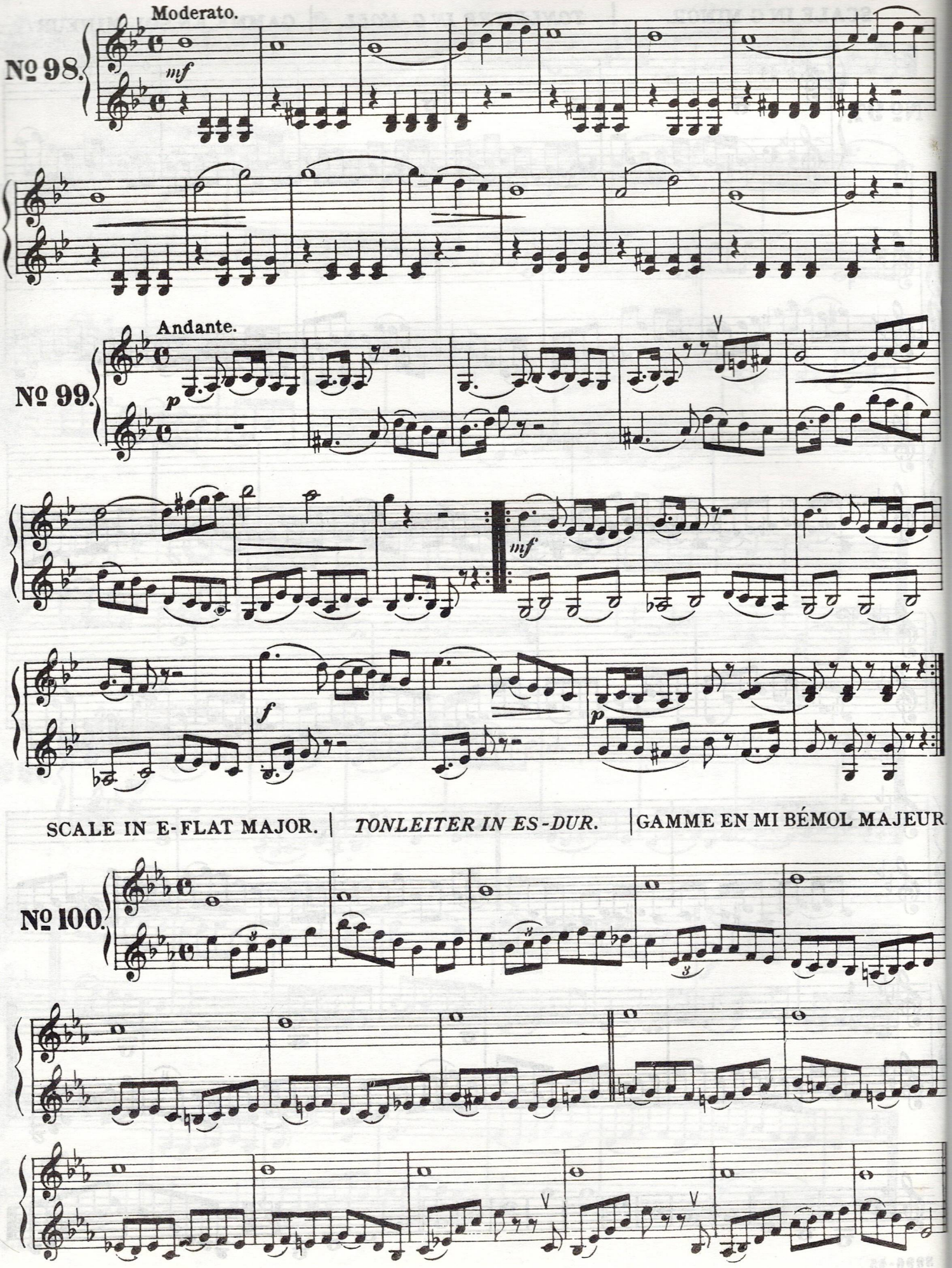
Allegretto.

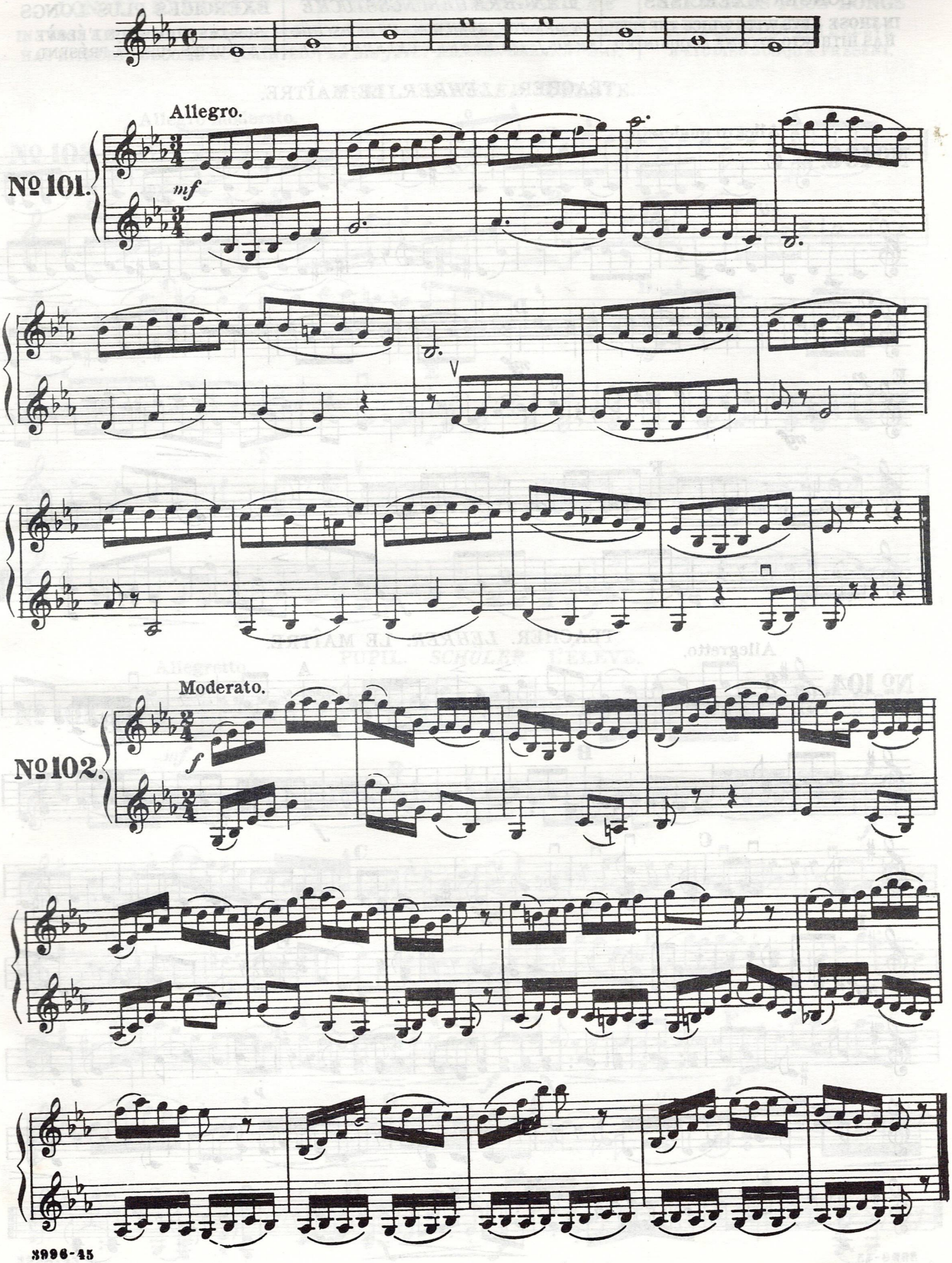
№ 96.



SCALE IN G MINOR. | *TONLEITER IN G-MOLL.* | GAMME EN SOL MINEUR.




Moderato.
№ 98.
mf
Andante.
№ 99.
p
mf
f
p
SCALE IN E-FLAT MAJOR. | TONLEITER IN ES-DUR. | GAMME EN MI BÉMOL MAJEUR.
№ 100.


Allegro.
№ 101.
mf
Moderato.
№ 102.
f

LONGER EXERCISES

IN THOSE KEYS WITH WHICH THE PUPIL HAS HITHERTO BECOME ACQUAINTED.

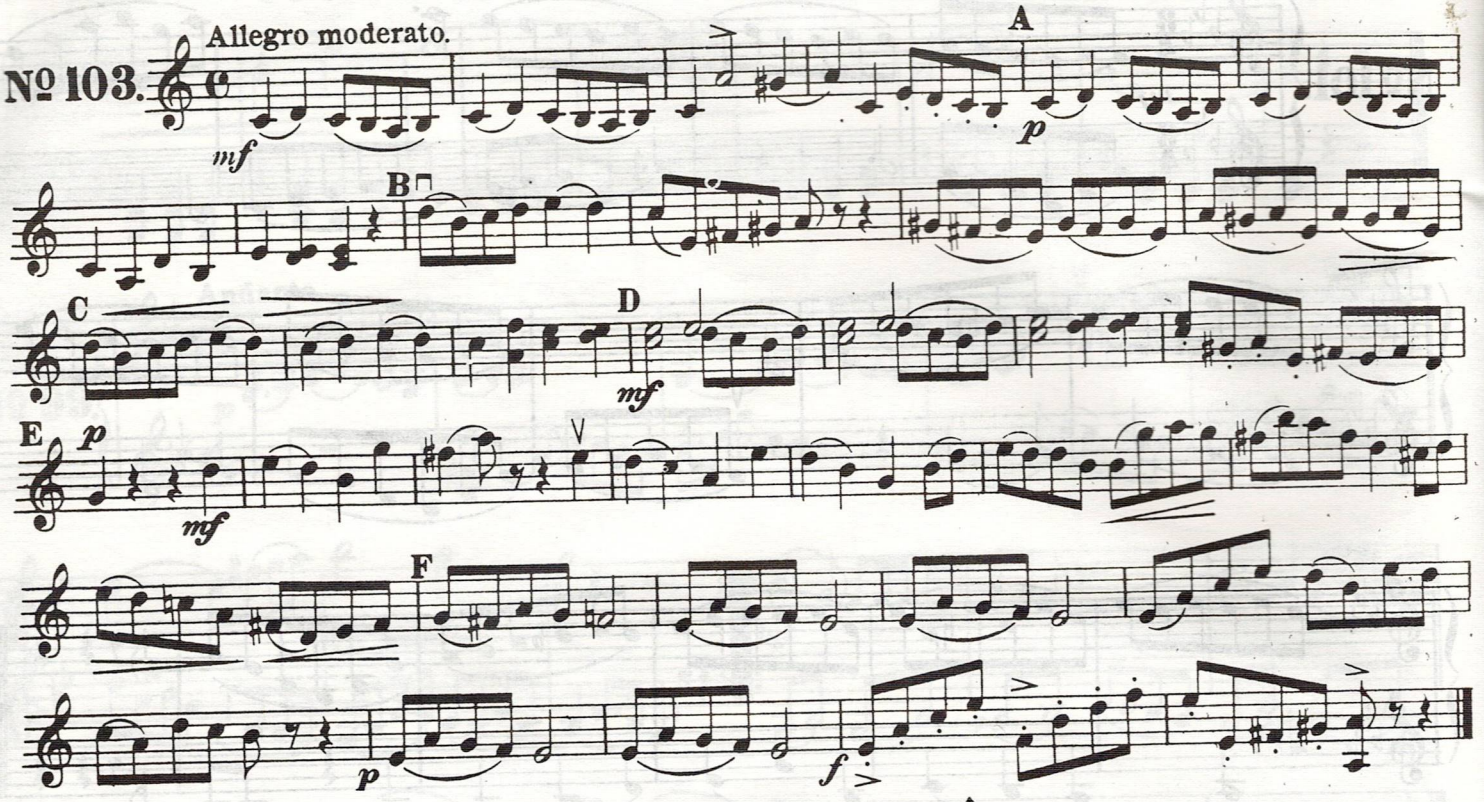
LÄNGERE UEBUNGSSTÜCKE

IN DEN TONARTEN, WELCHE DER SCHÜLER BIS JETZT KENNEN GELERNT HAT.

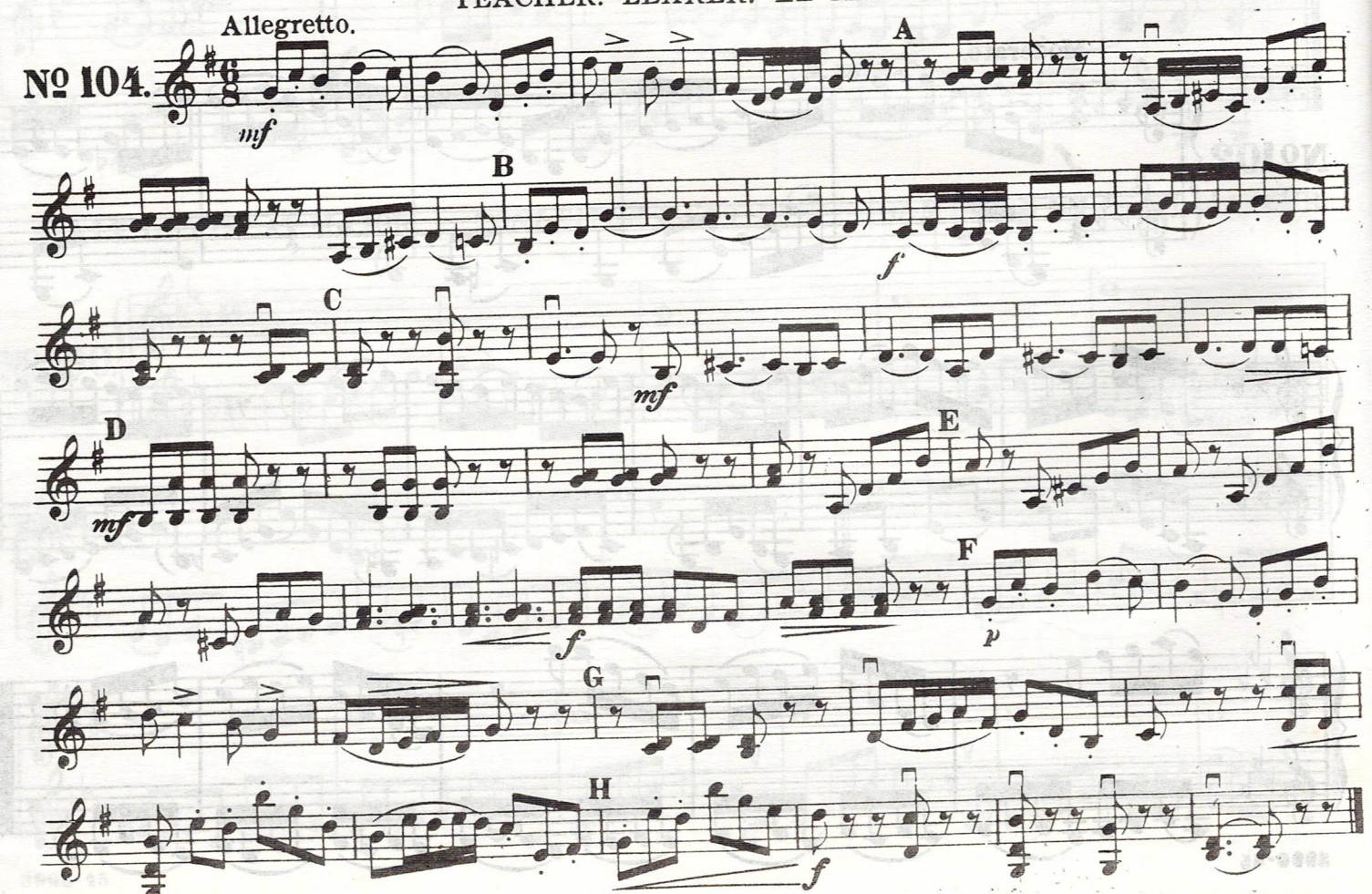
EXERCICES PLUS LONGS

SUR LES MODES QUE L'ÉLÈVE A ÉTUDIÉS JUSQU'À PRÉSENT.

TEACHER. *LEHRER.* LE MAÎTRE.



TEACHER. *LEHRER.* LE MAÎTRE.



LONGER EXERCISES
IN THOSE KEYS WITH WHICH THE PUPIL HAS HITHERTO BECOME ACQUAINTED.

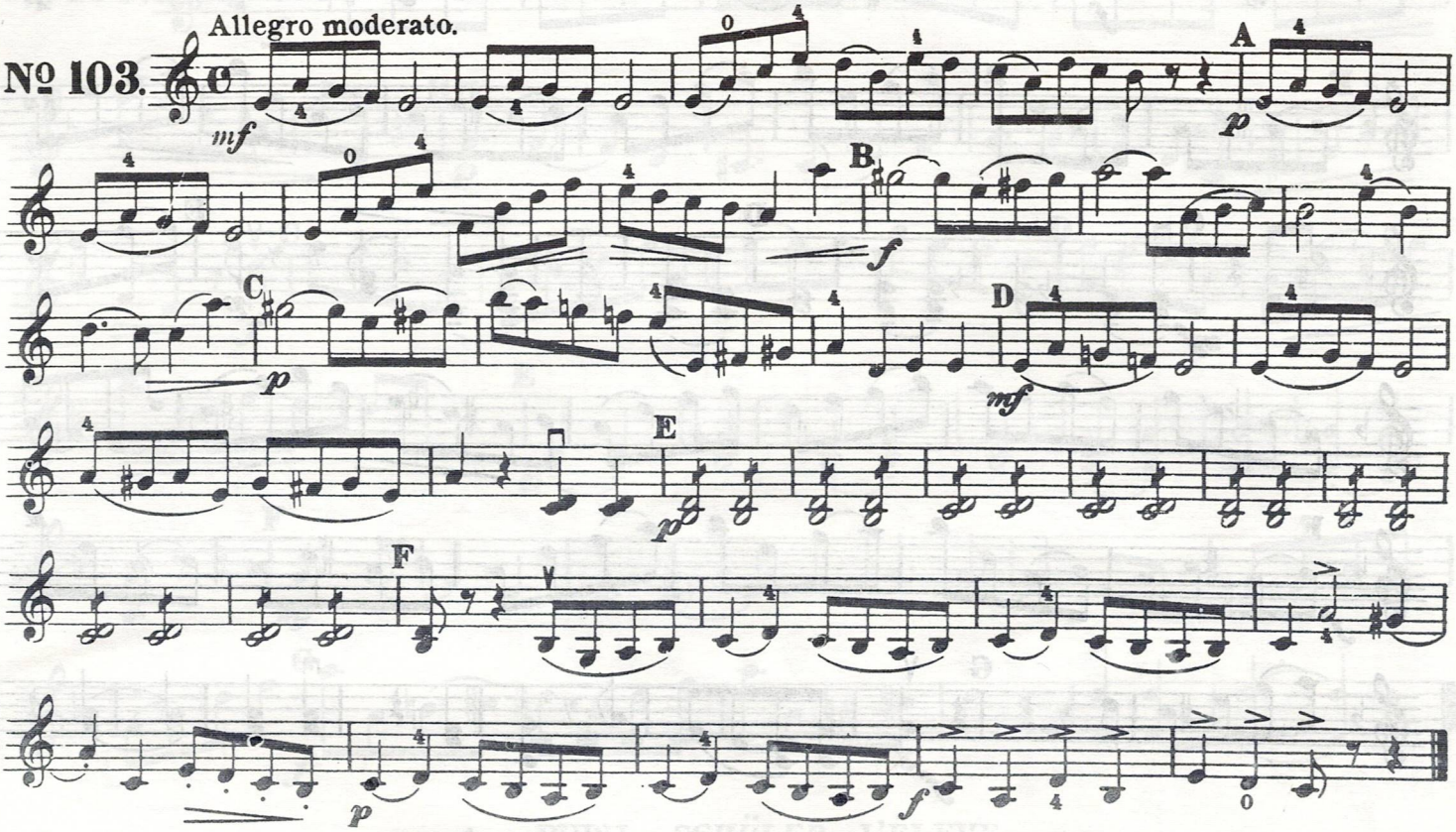
LÄNGERE UEBUNGSSTÜCKE
IN DEN TONARTEN, WELCHE DER SCHÜLER BIS JETZT KENNEN GELERNT HAT.

EXERCICES PLUS LONGS
SUR LES MODES QUE L'ÉLÈVE A ÉTUDIÉS JUSQU'À PRÉSENT.

PUPIL. *SCHÜLER.* L'ÉLÈVE.

Allegro moderato.

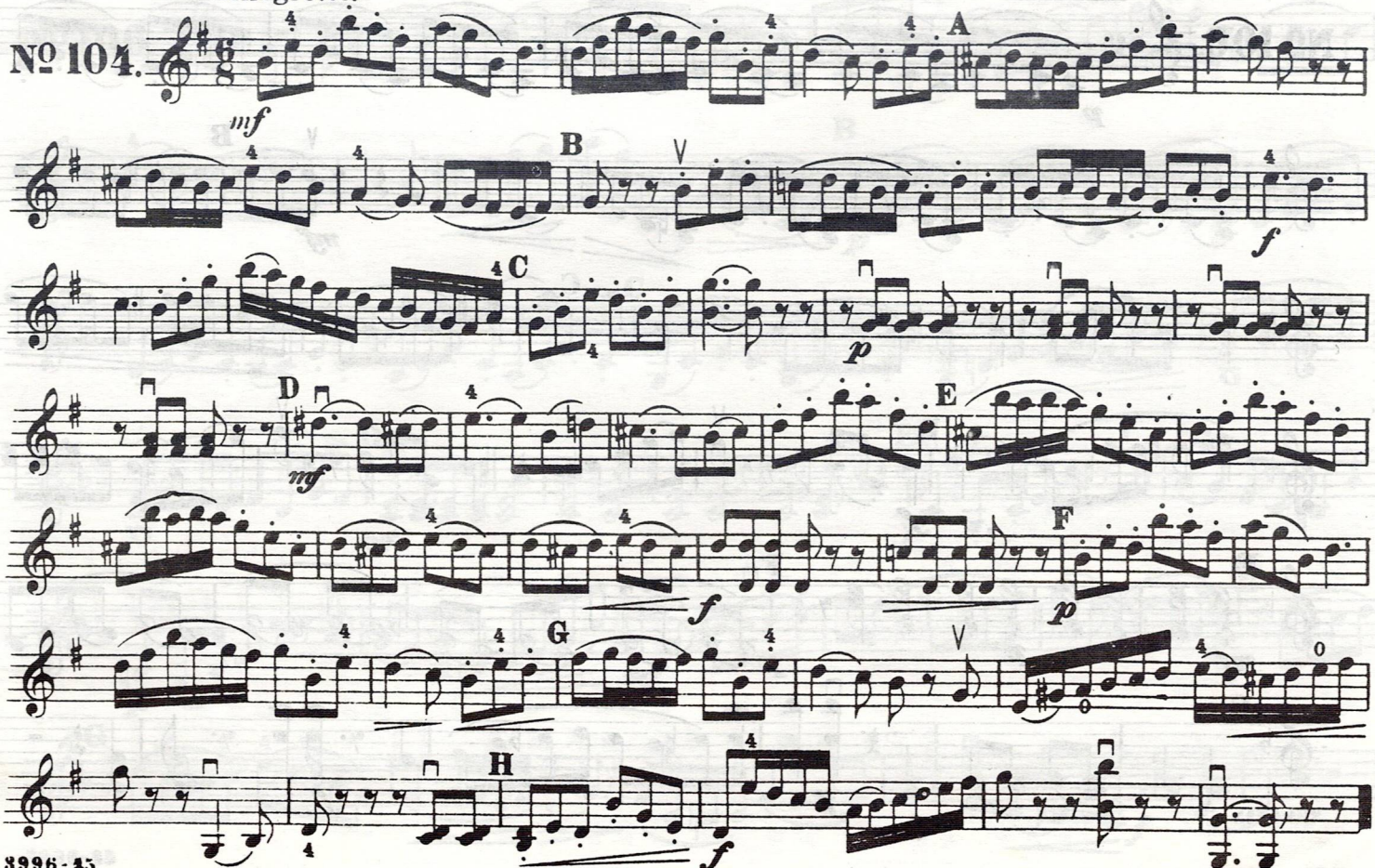
№ 103.



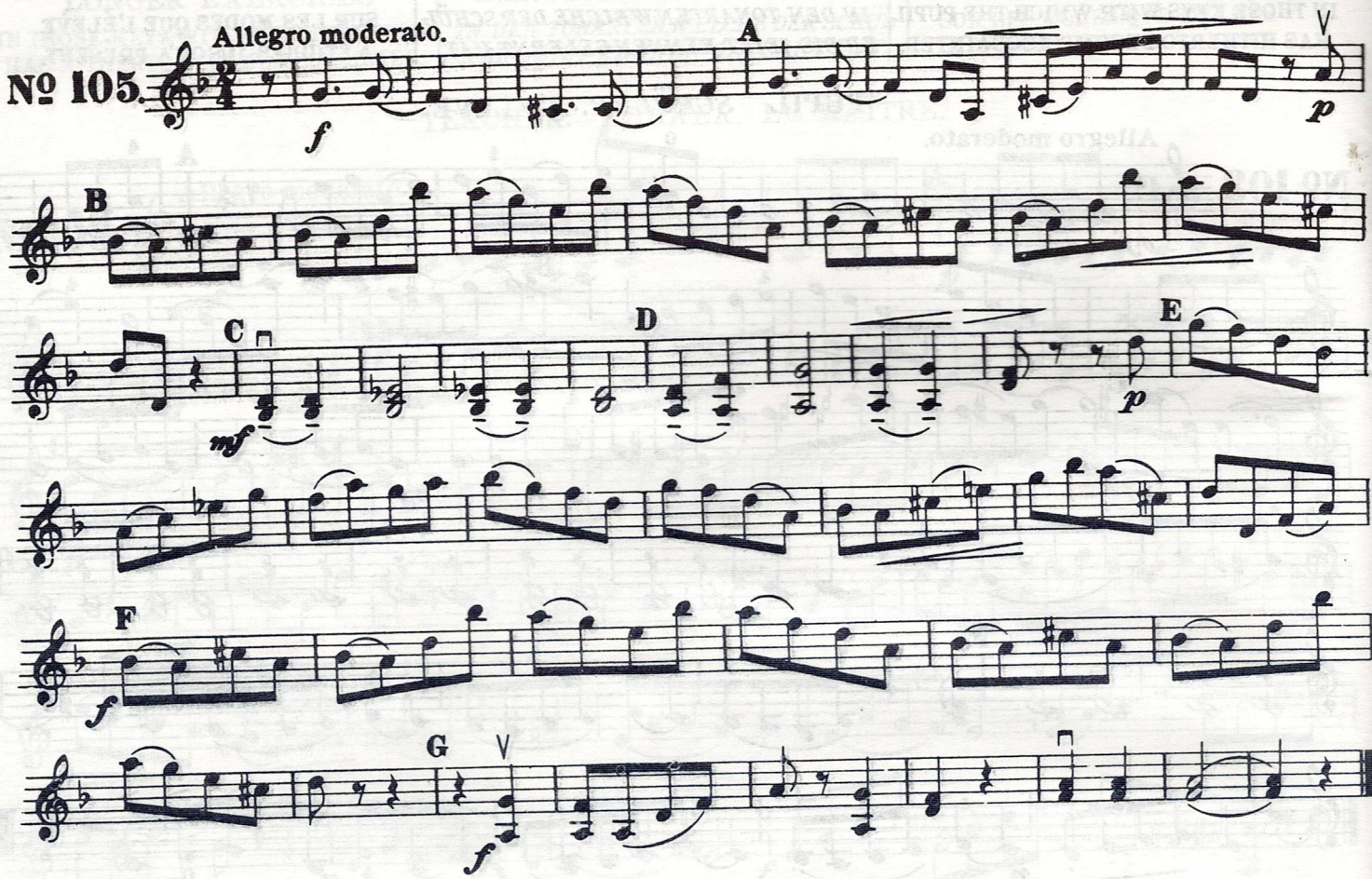
PUPIL. *SCHÜLER.* L'ÉLÈVE.

Allegretto.

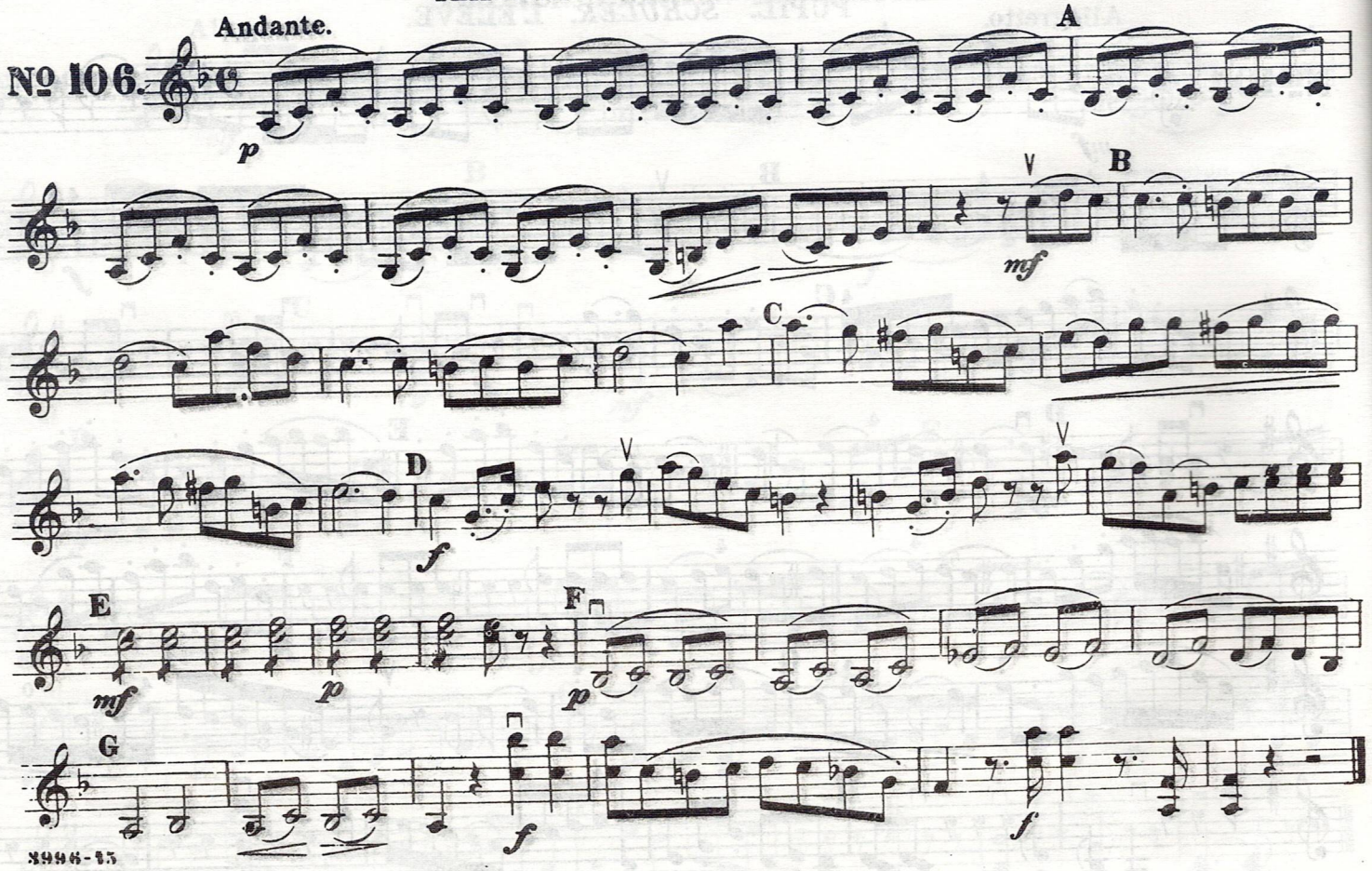
№ 104.



TEACHER. *LEHRER.* LE MAÎTRE.



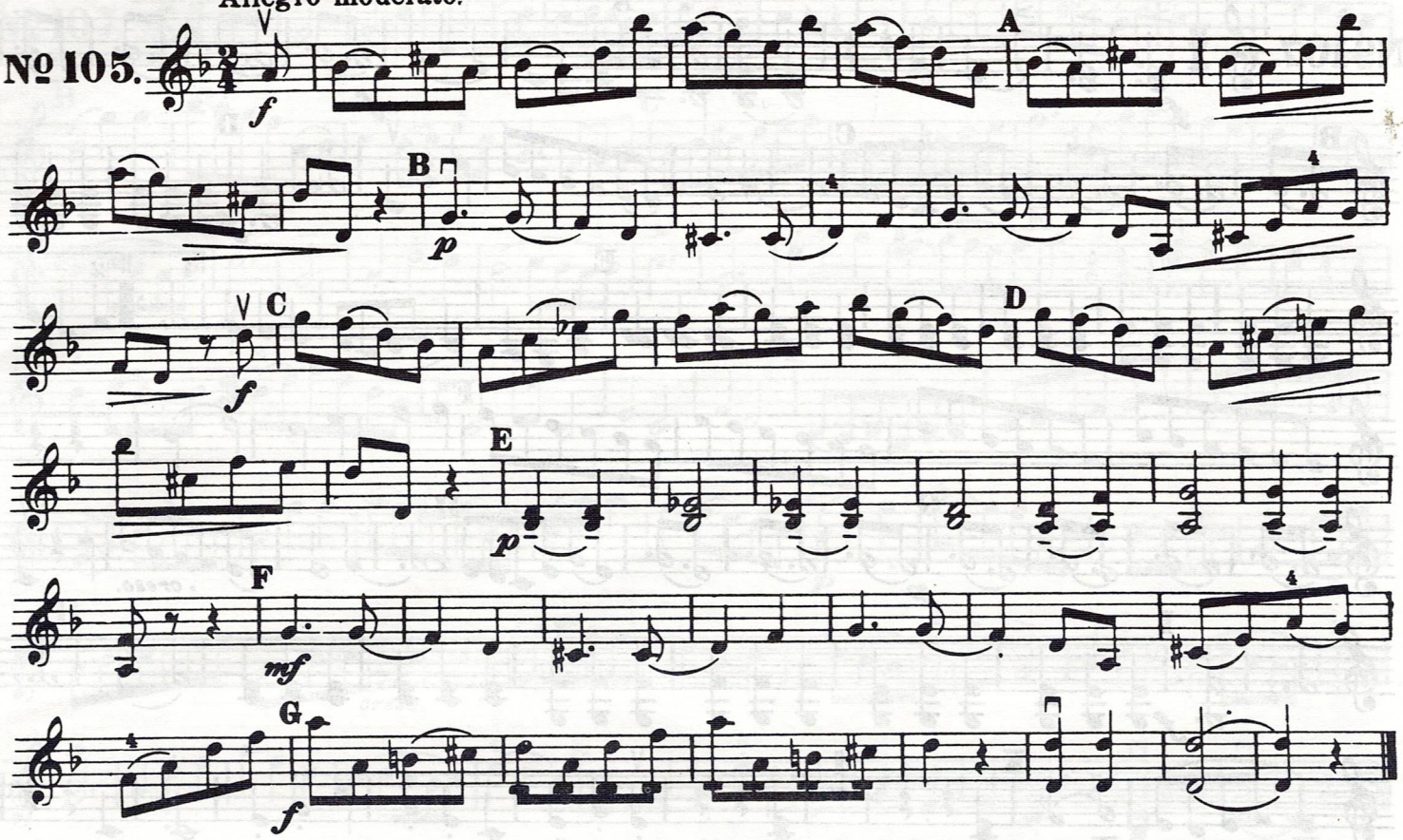
TEACHER. *LEHRER.* LE MAÎTRE.



PUPIL. *SCHÜLER.* L'ÉLÈVE.

Allegro moderato.

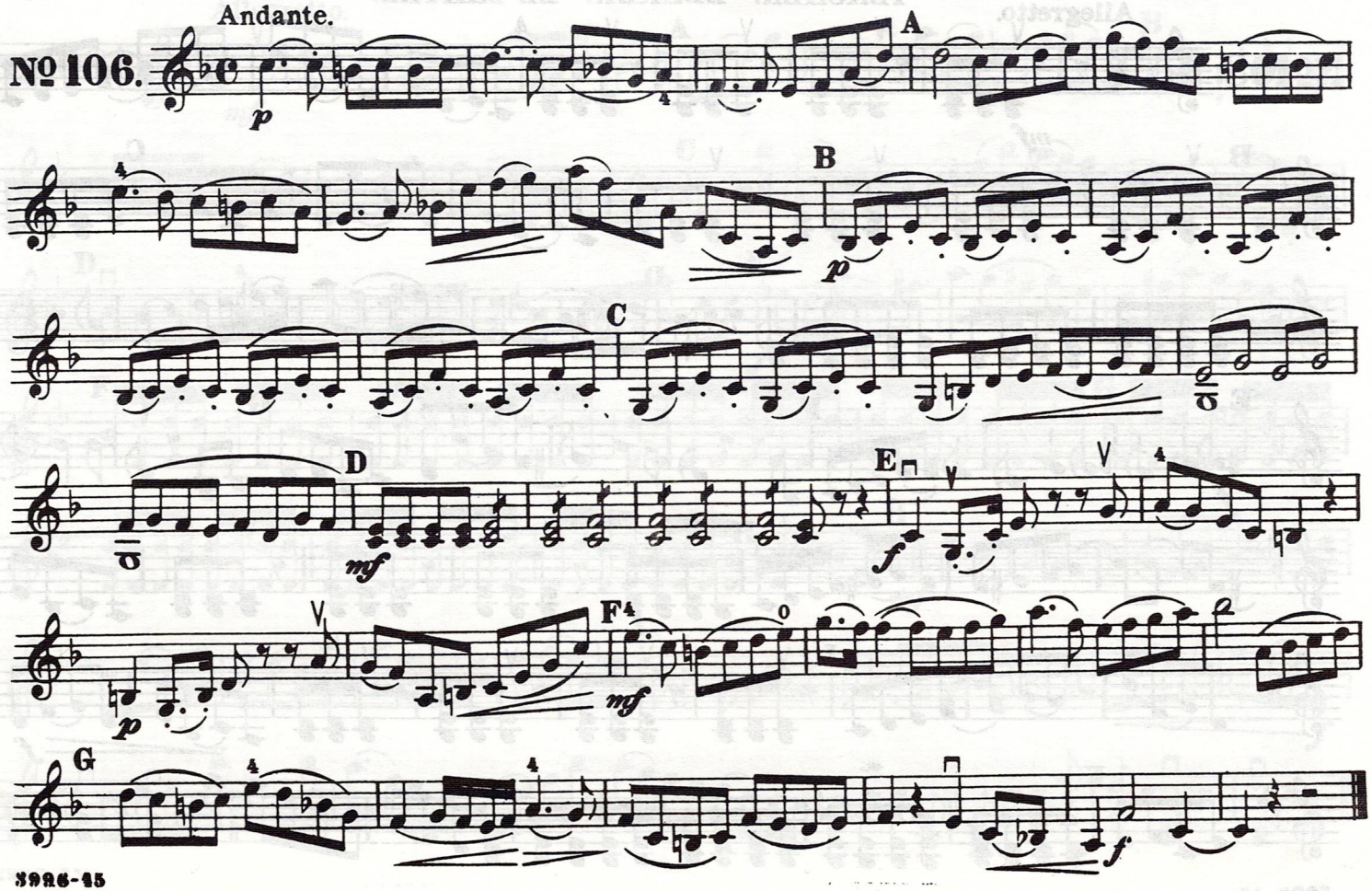
№ 105.



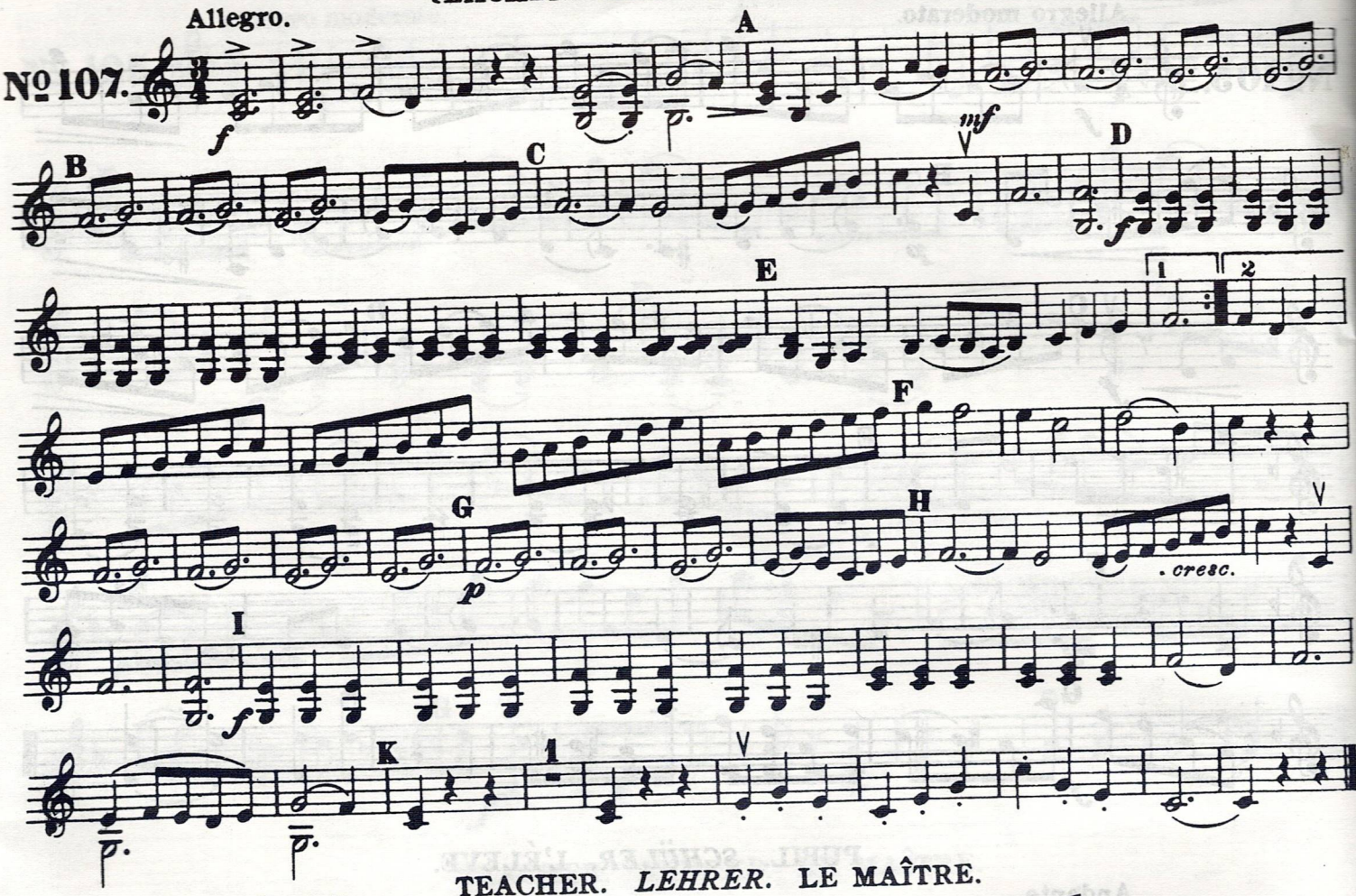
PUPIL. *SCHÜLER.* L'ÉLEVE.

Andante.

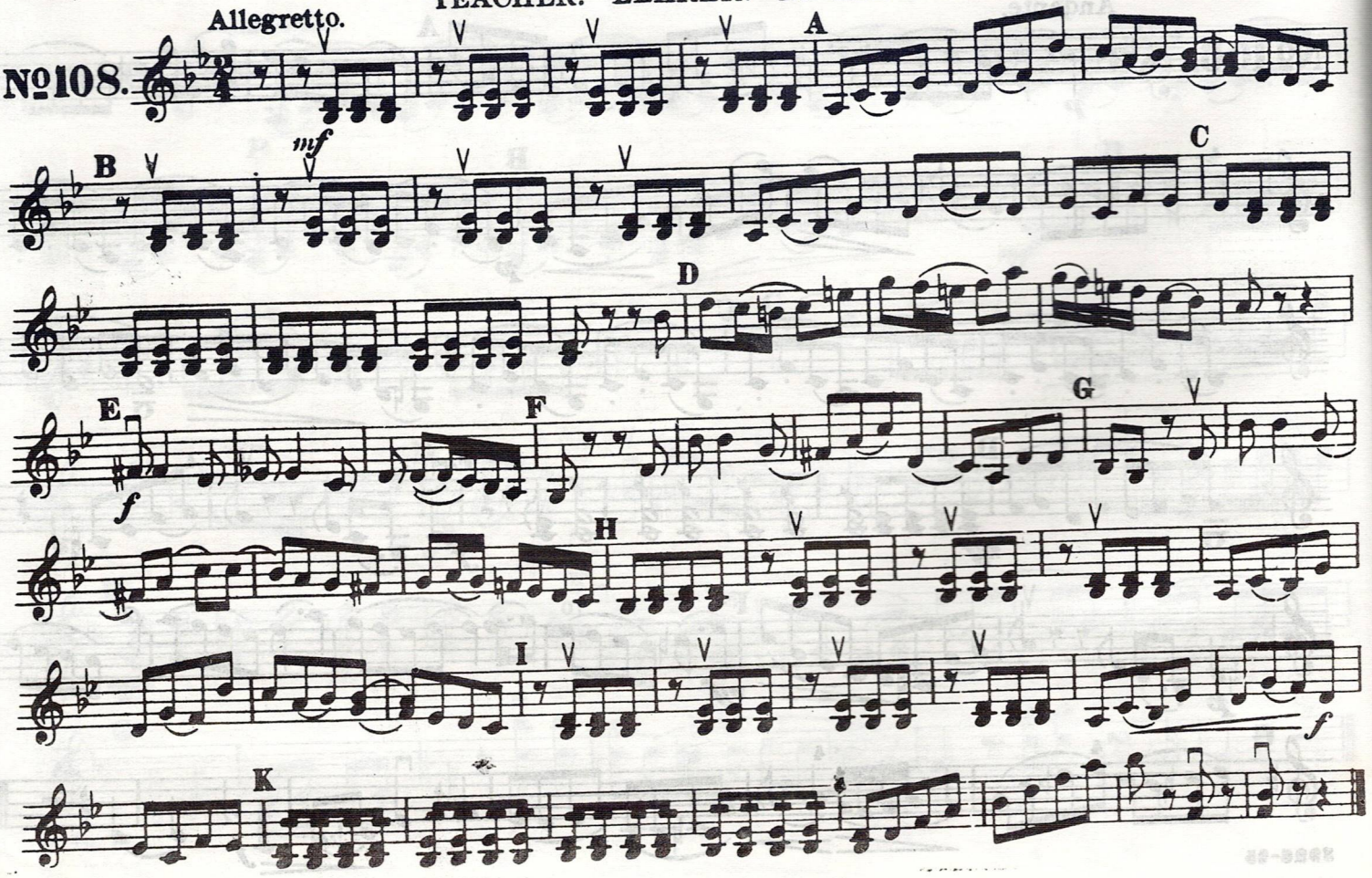
№ 106.



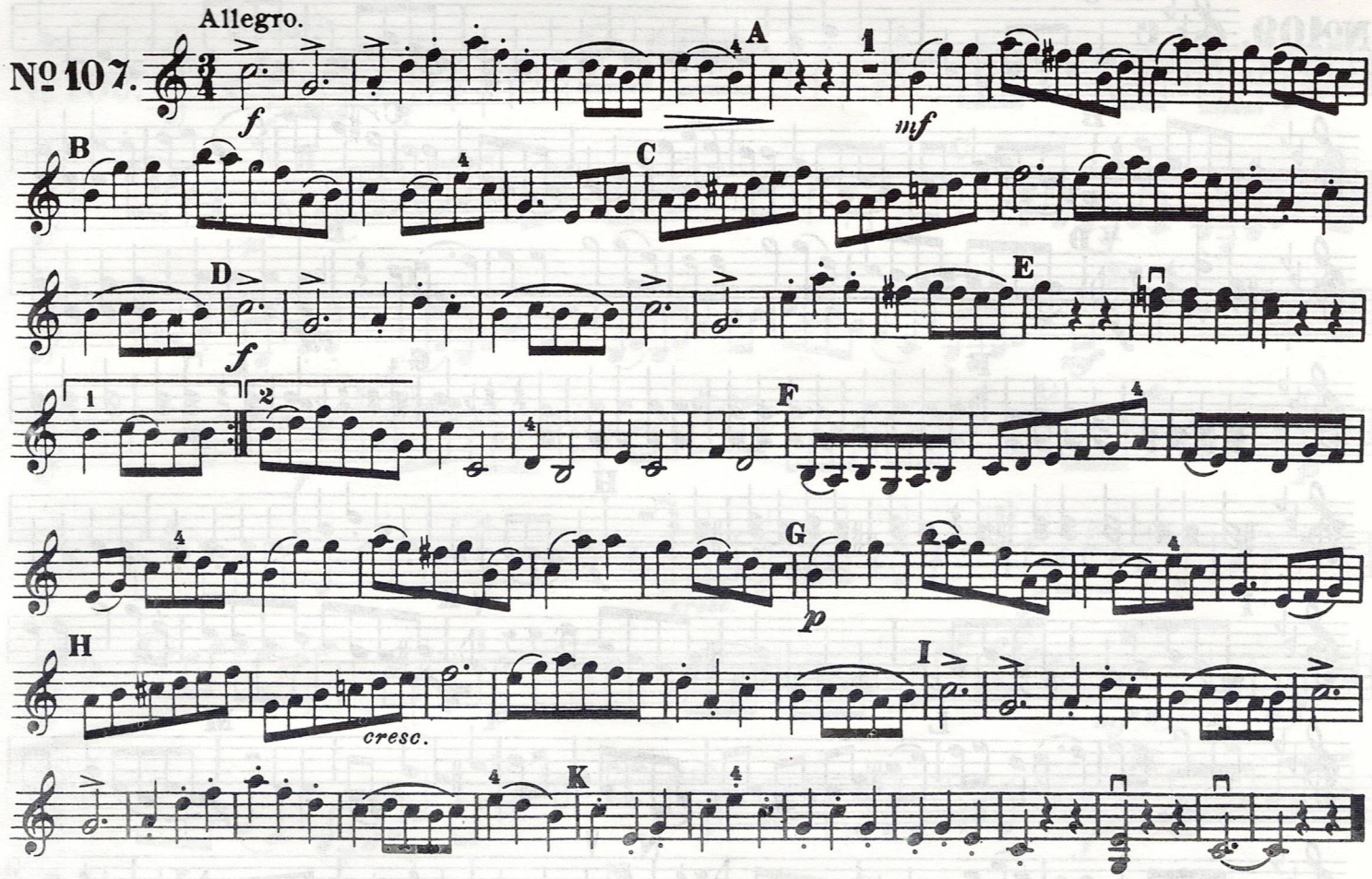
TEACHER. *LEHRER.* LE MAÎTRE.



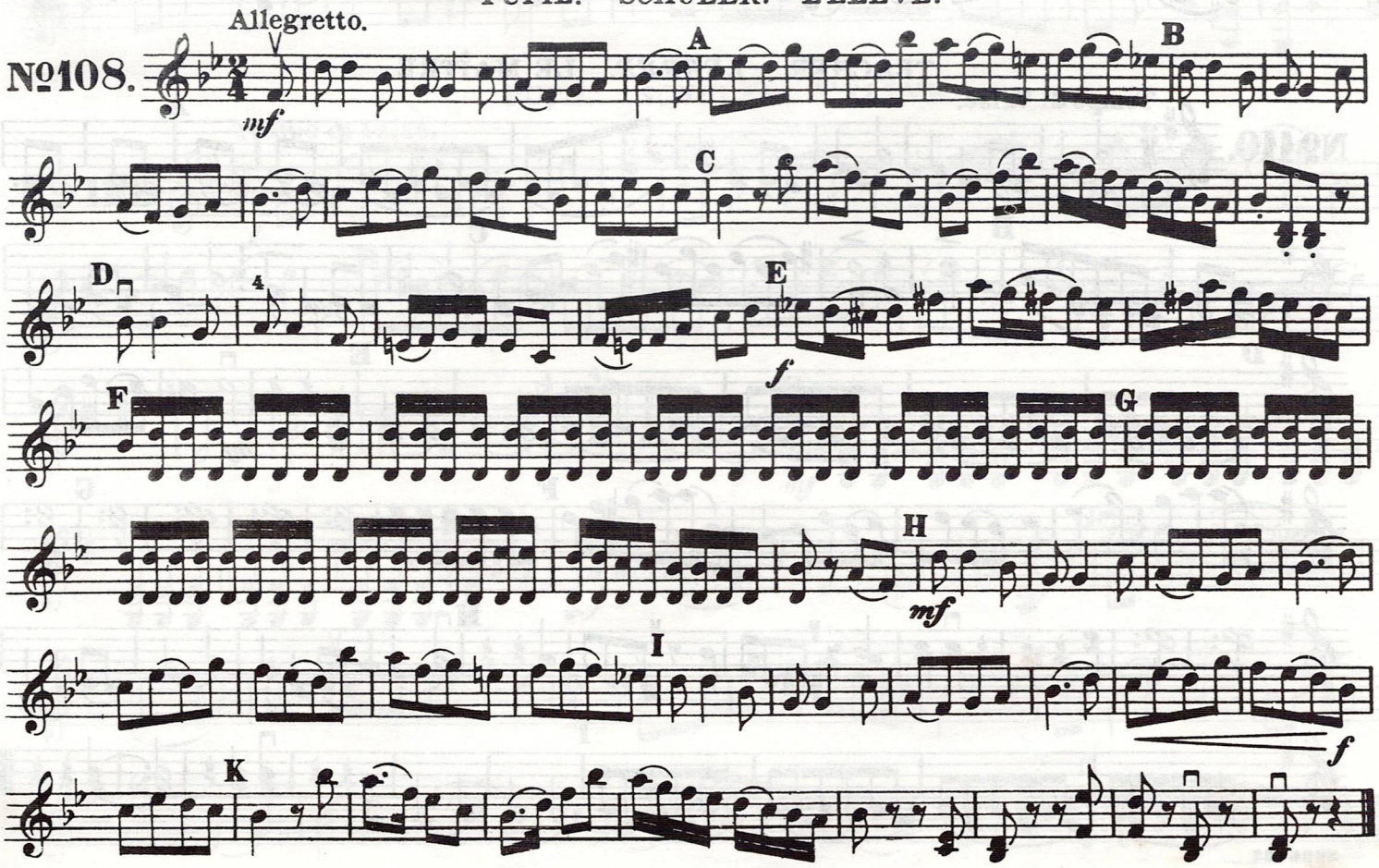
TEACHER. *LEHRER.* LE MAÎTRE.



PUPIL. *SCHÜLER.* L'ÉLÈVE.



PUPIL. *SCHÜLER.* L'ÉLÈVE.



TEACHER. *LEHRER.* LE MAÎTRE.

№ 109. Allegro.

A B C D E F G H I K L M N

f *p* *f* *mf* *p* *cresc.* *f* *mf*

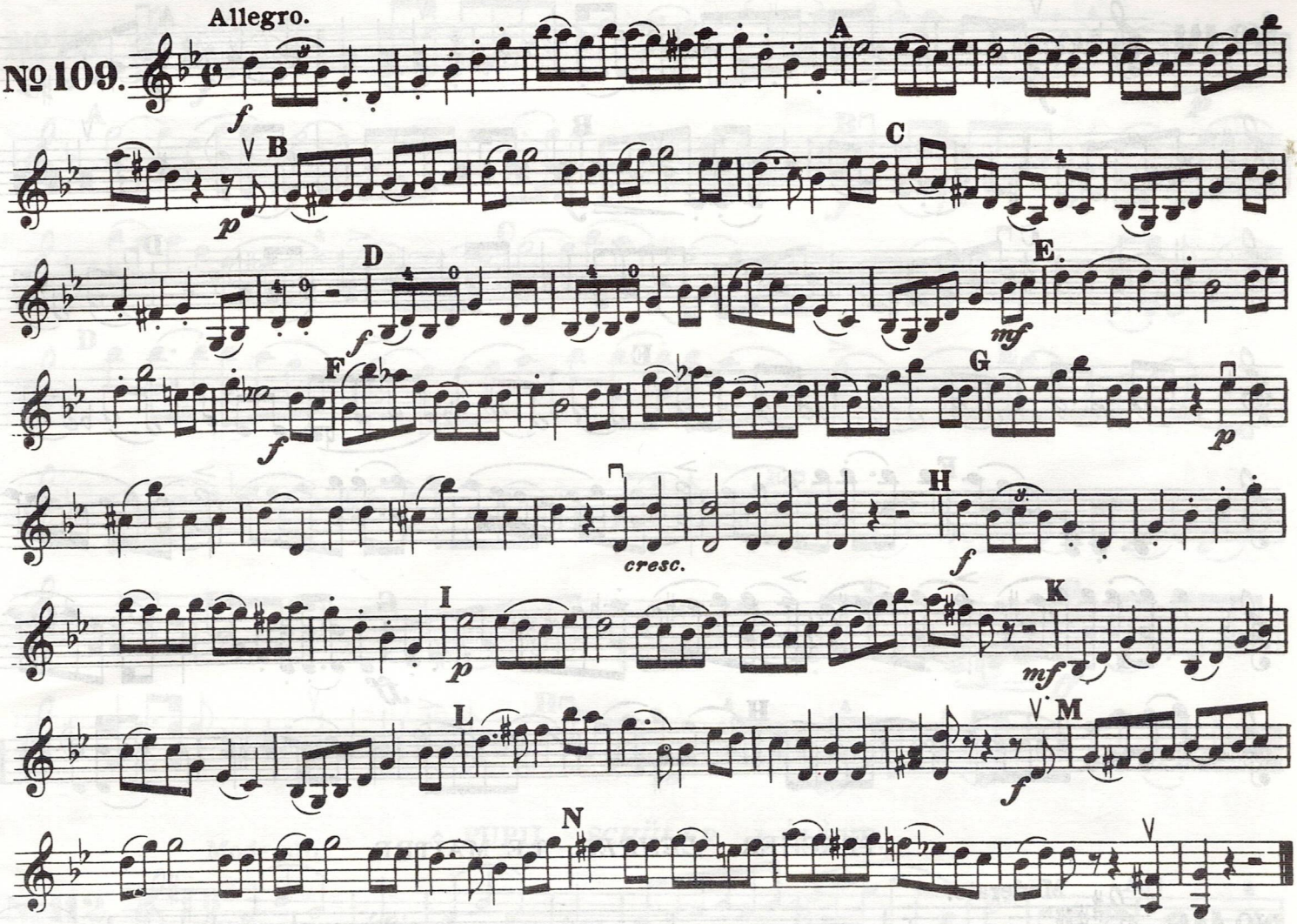
TEACHER. *LEHRER.* LE MAÎTRE.

№ 110. Tempo di Valse.

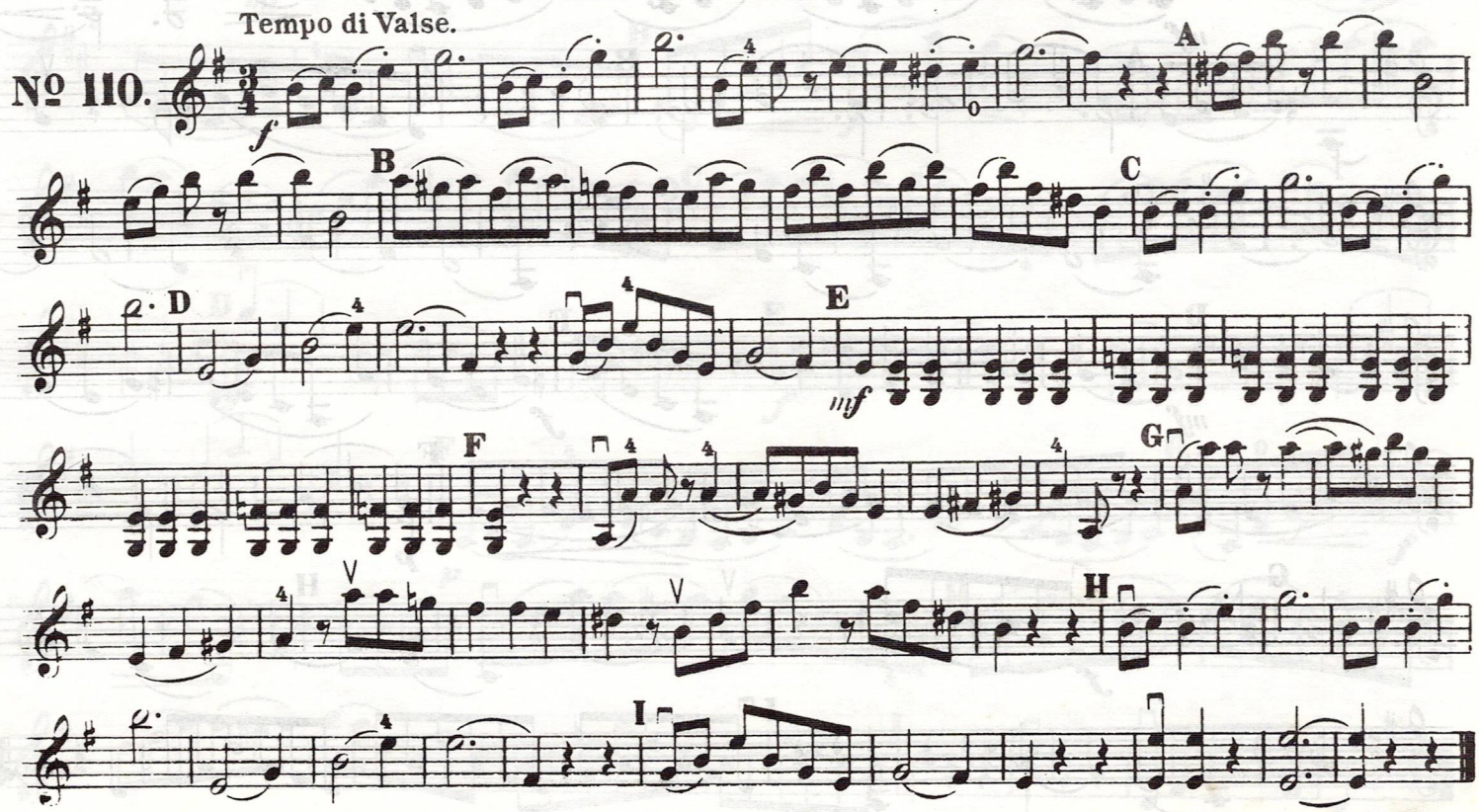
A B C D E F G H I

f *mf*

PUPIL. *SCHÜLER.* L'ÉLÈVE.



PUPIL. *SCHÜLER.* L'ÉLÈVE.



TEACHER. *LEHRER.* LE MAÎTRE.

Nº 111. Allegro moderato.

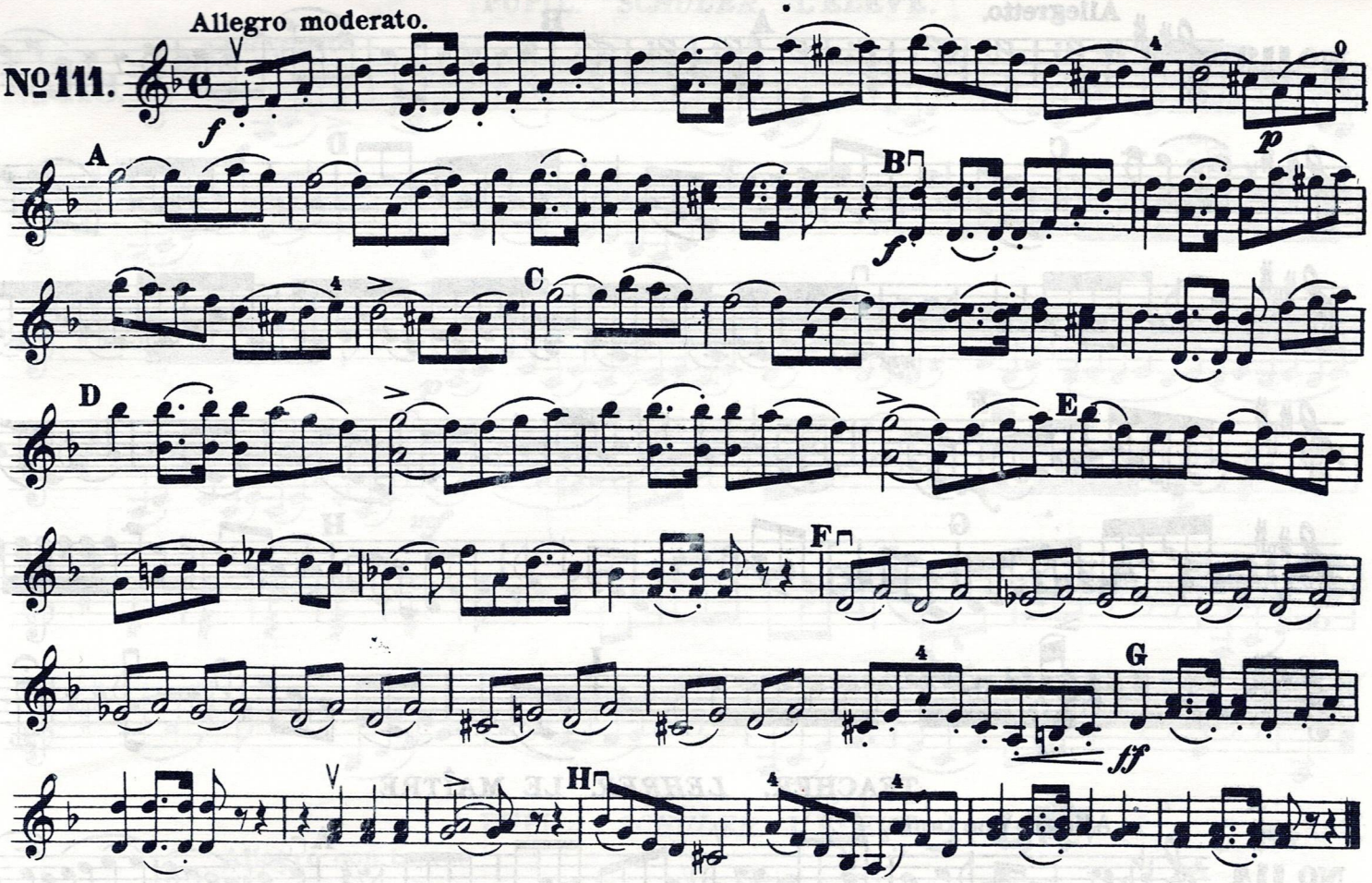
f A *p* B *f* C D E F G *ff* H

TEACHER. *LEHRER.* LE MAÎTRE.

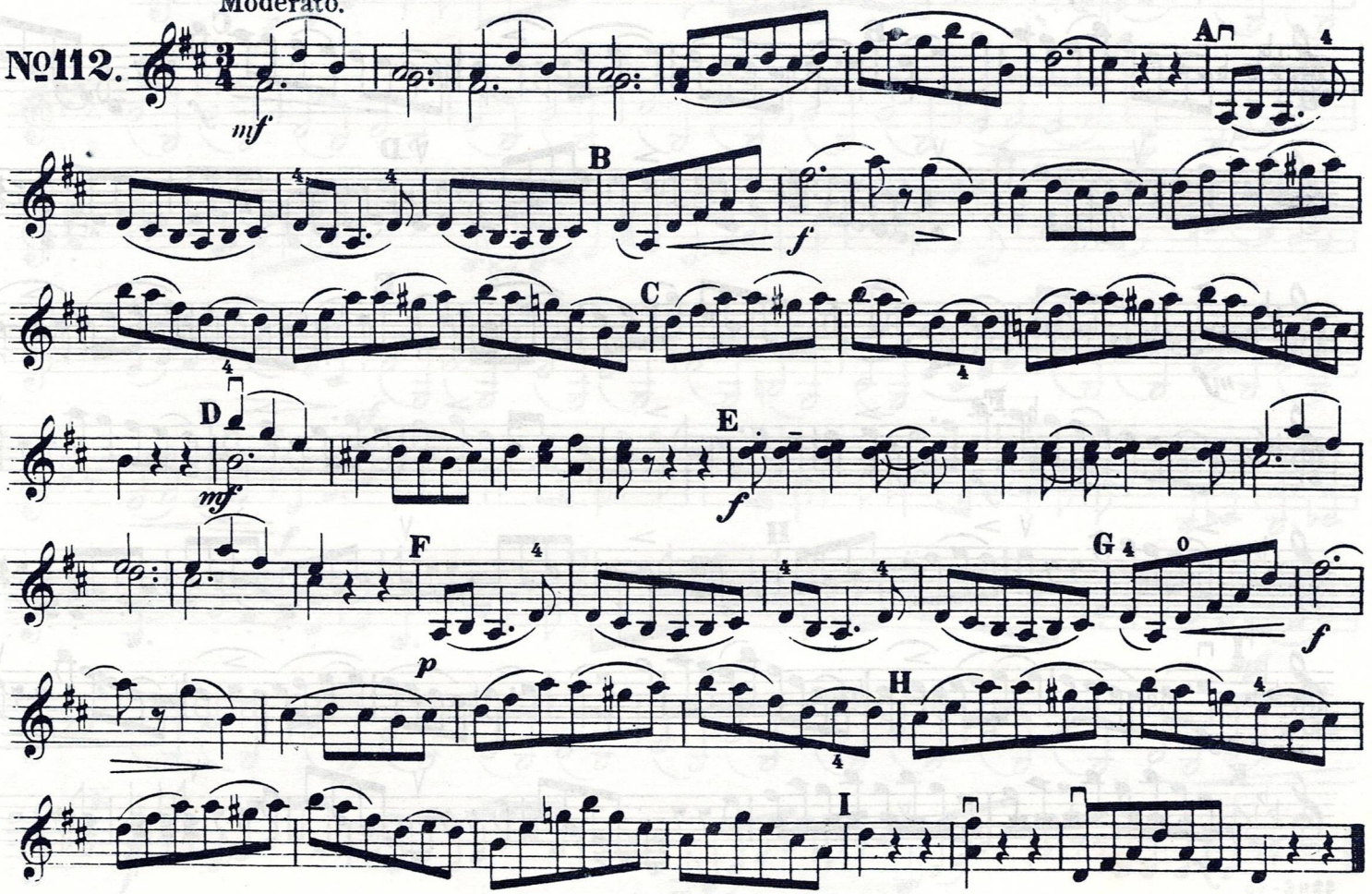
Nº 112. Moderato.

mf A B C D *mf* E *f* F *p* G *f* H I

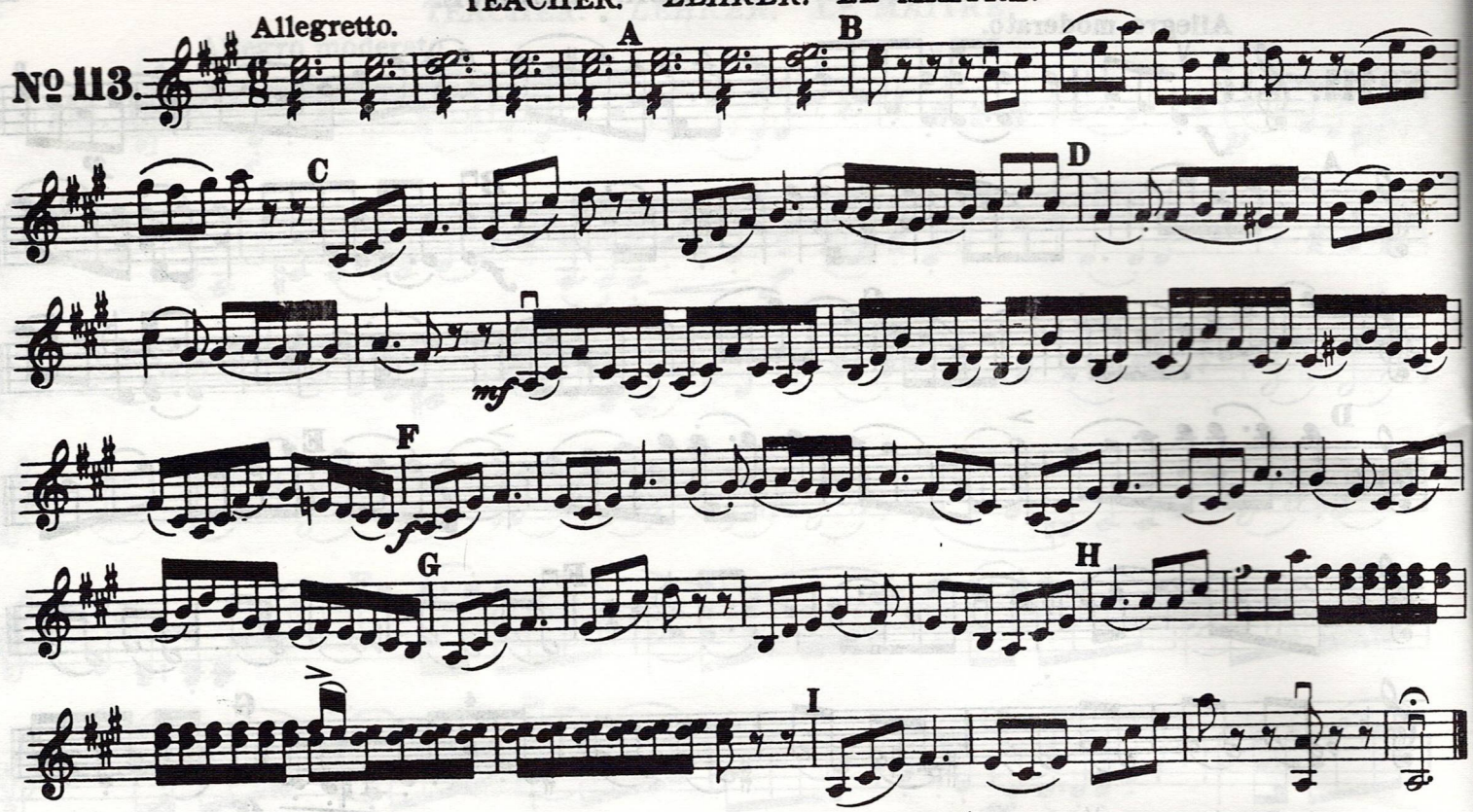
PUPIL. *SCHÜLER.* L'ÉLÈVE.



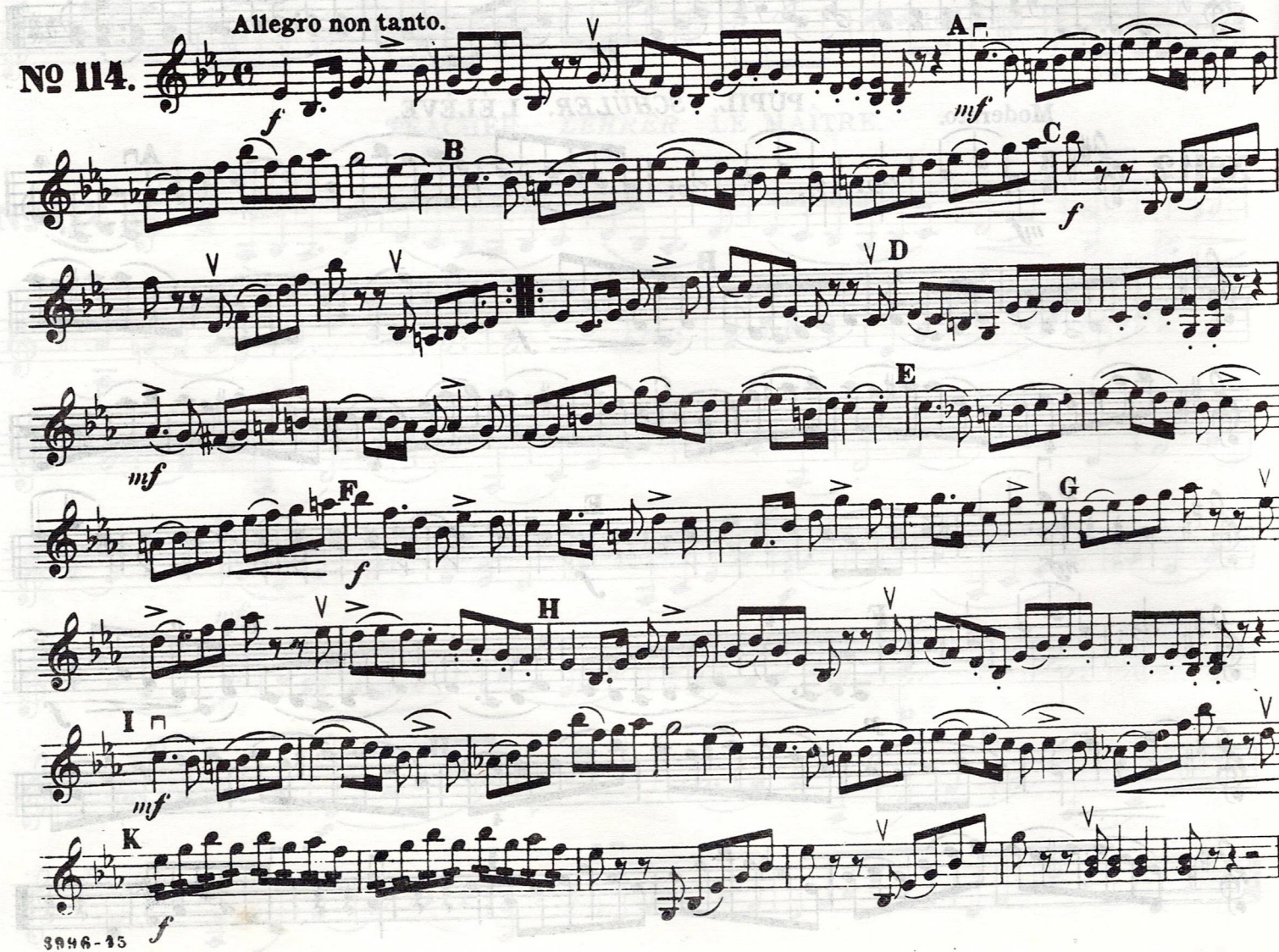
PUPIL. *SCHÜLER.* L'ÉLÈVE.



TEACHER. *LEHRER.* LE MAÎTRE.

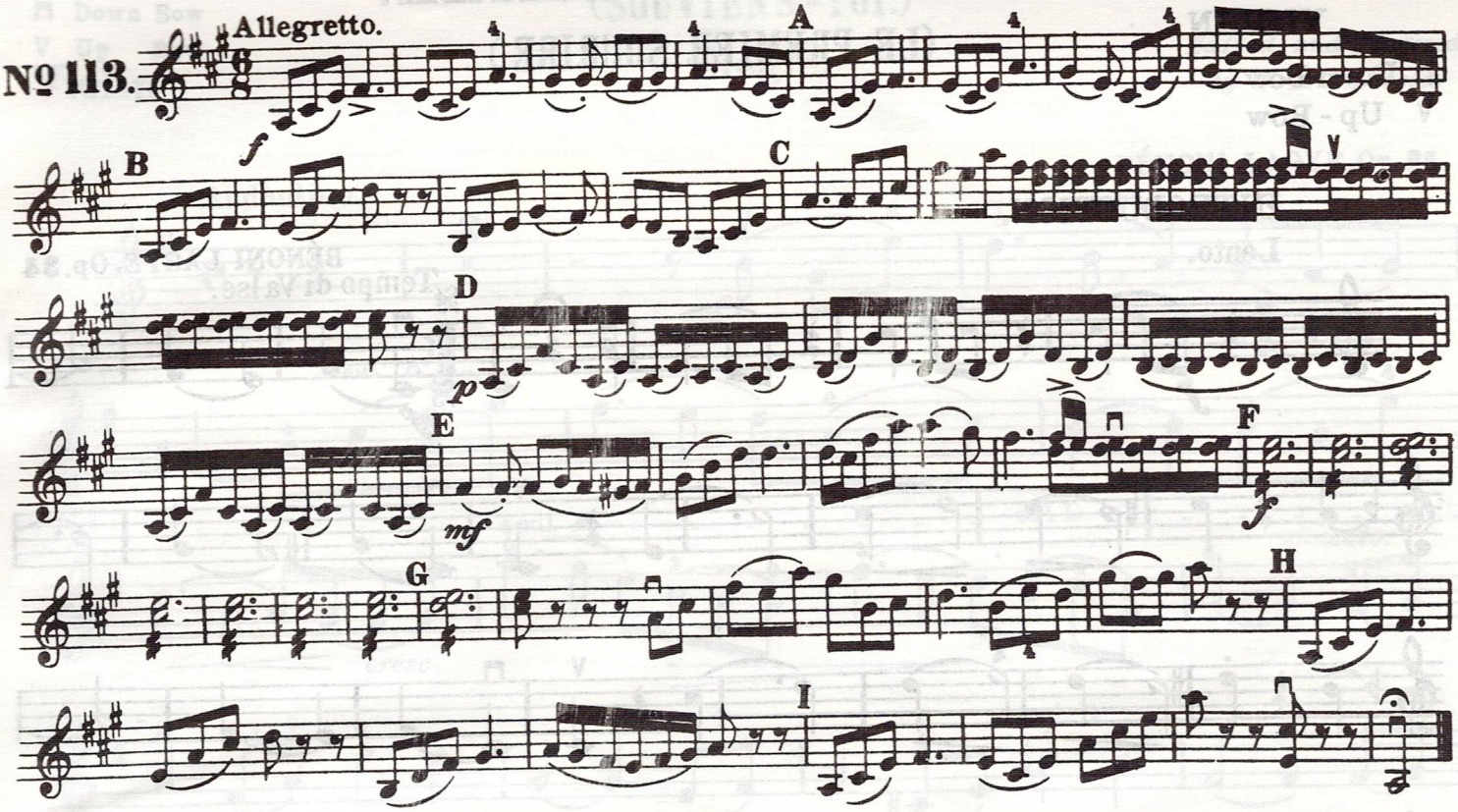


TEACHER. *LEHRER.* LE MAÎTRE.



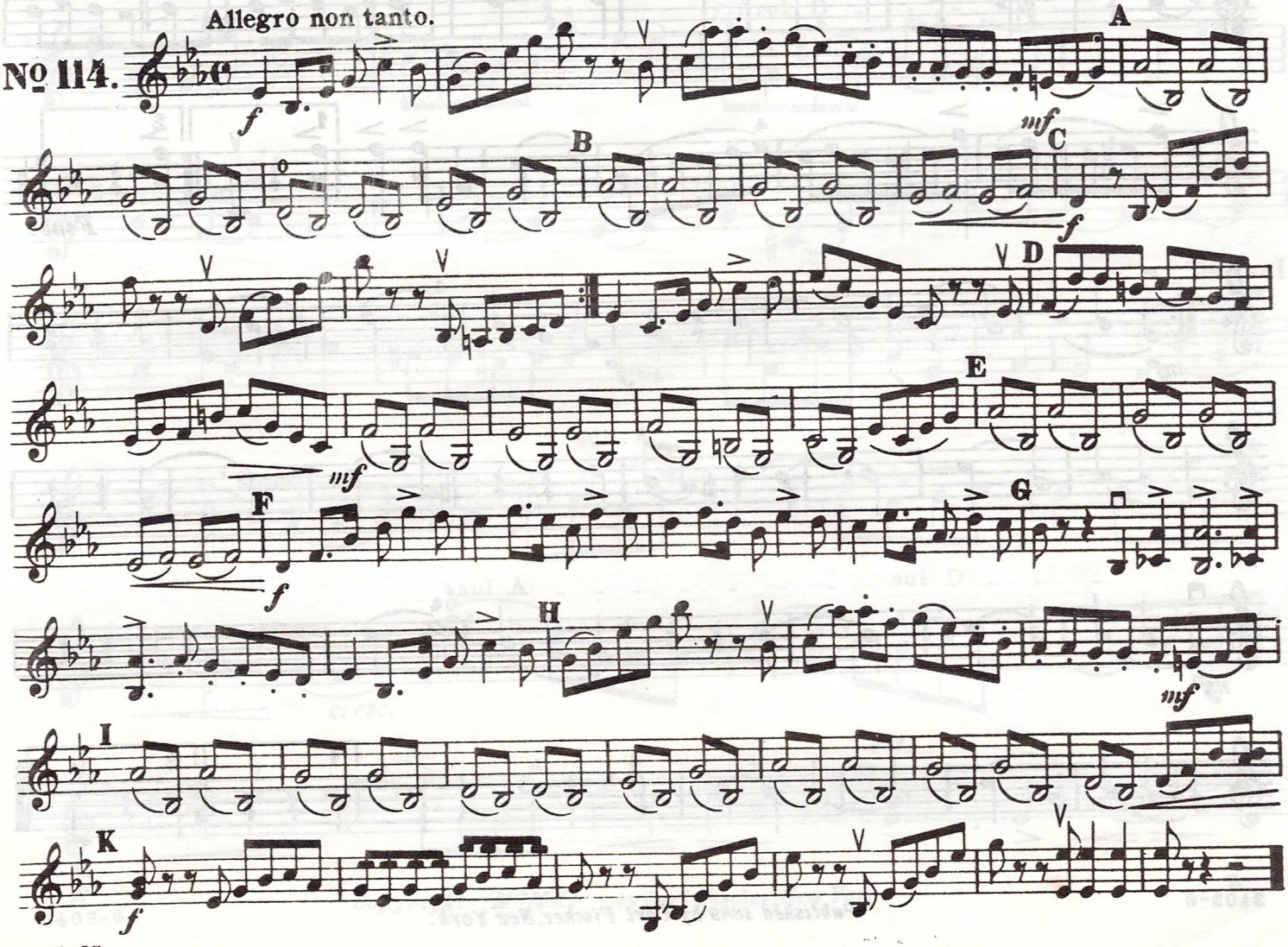
PUPIL. *SCHÜLER.* L'ÉLÈVE.

Nº 113. Allegretto.



PUPIL. *SCHÜLER.* L'ÉLÈVE.

Nº 114. Allegro non tanto.



HAPPY HOME.

(Trautes Heim.)

VIOLIN

JUL. WEISS, Op. 99. No. 1.

Andante con moto.

pp

mf *p*

dolce. *mf* *p*

pp *mf* *p*

pp

mf *p*

mf

Più moto.

dolce.

cresc.

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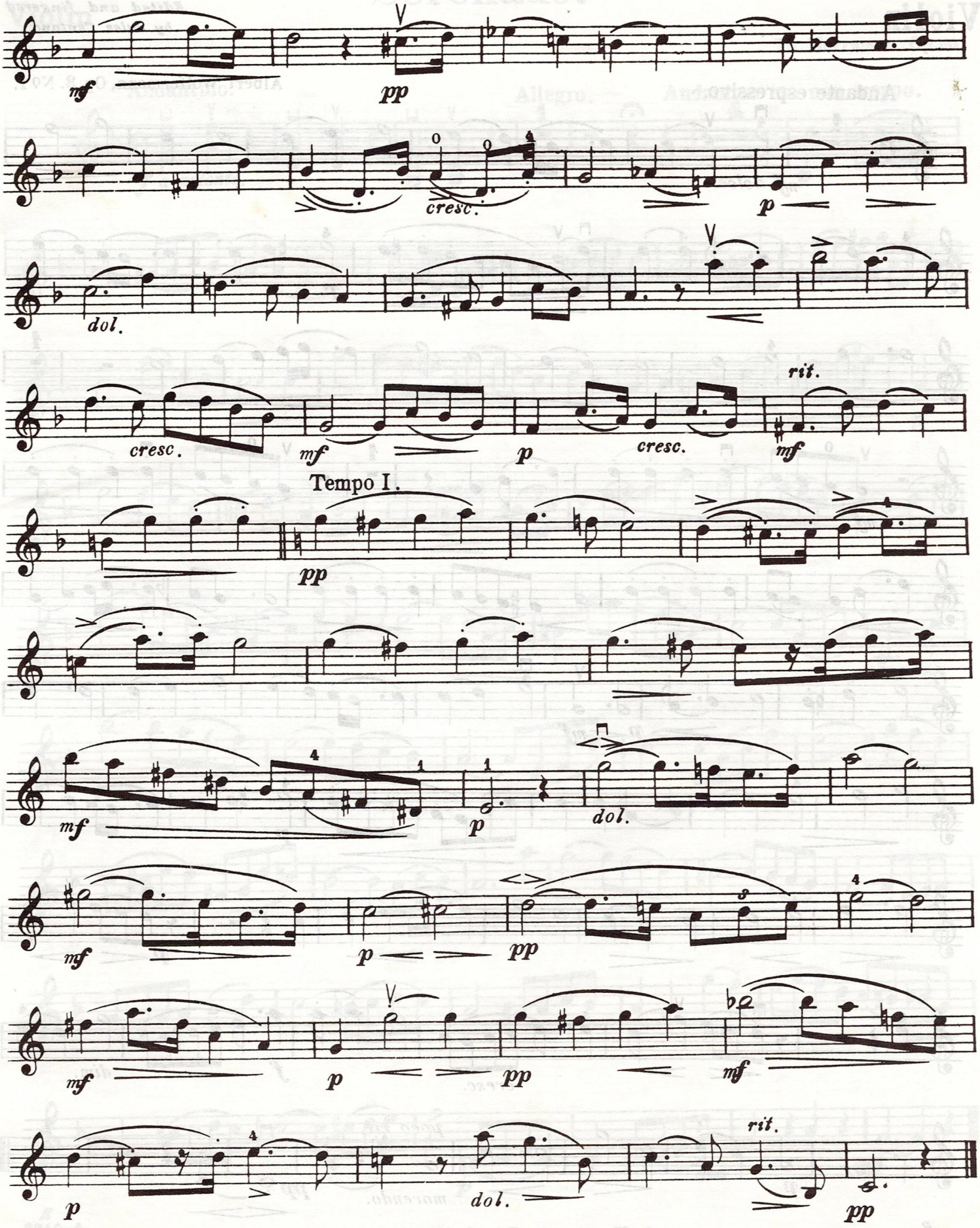
VIOLIN.


mf
pp
cresc.
p
dol.
cresc.
mf
p
cresc.
mf
rit.
Tempo I.
pp
mf
p
dol.
mf
p
pp
mf
p
pp
mf
p
dol.
rit.
pp

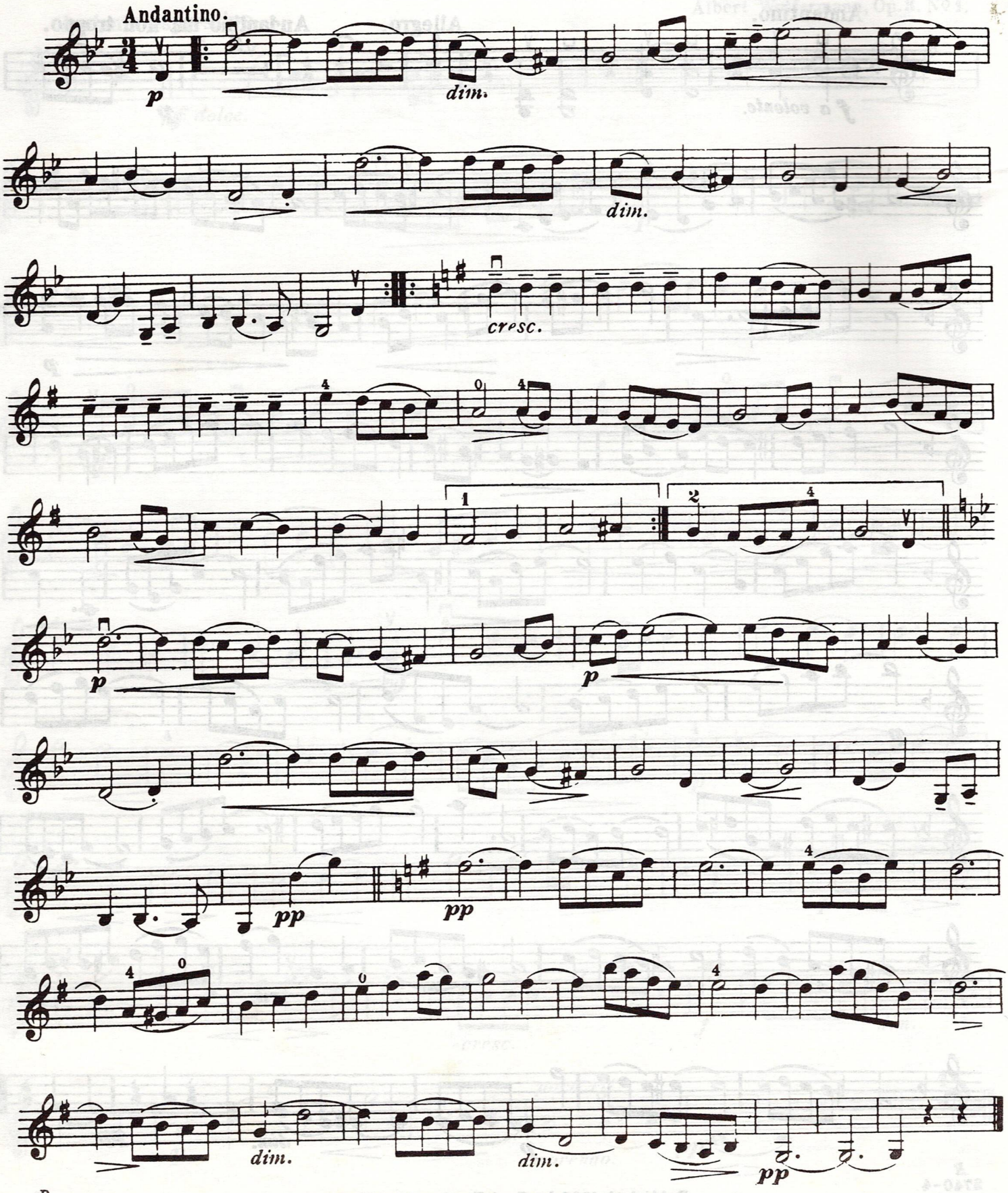
Romanesca.

VIOLIN

Edited by
Gustav Saenger.

⊓ Down-Bow
∨ Up - Bow

Th. Herrmann, Op. 37.



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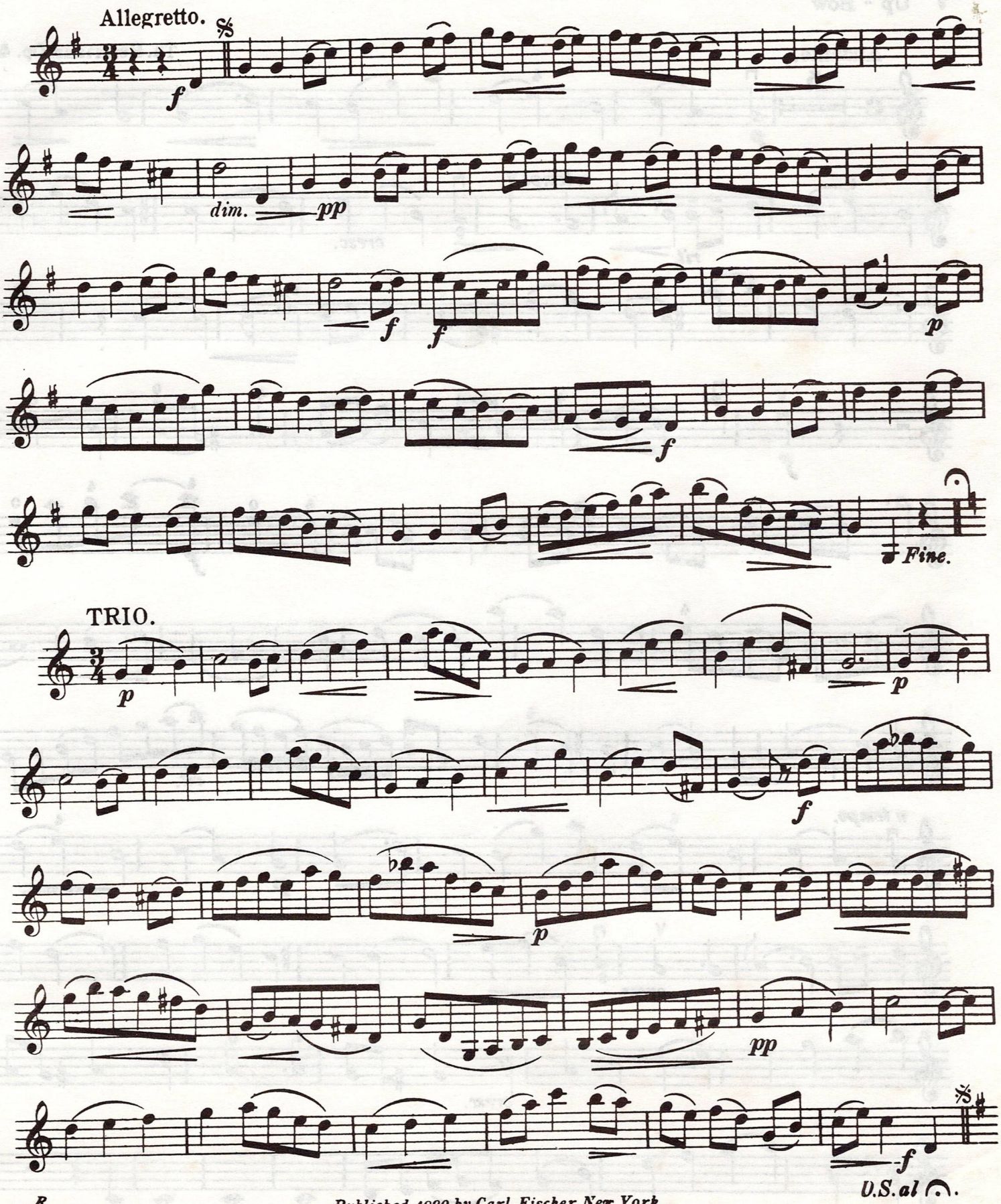
Deuxieme Menuet.

Violin

Th. Herrmann, Op. 49.



Published 1890 by Carl Fischer, New York.

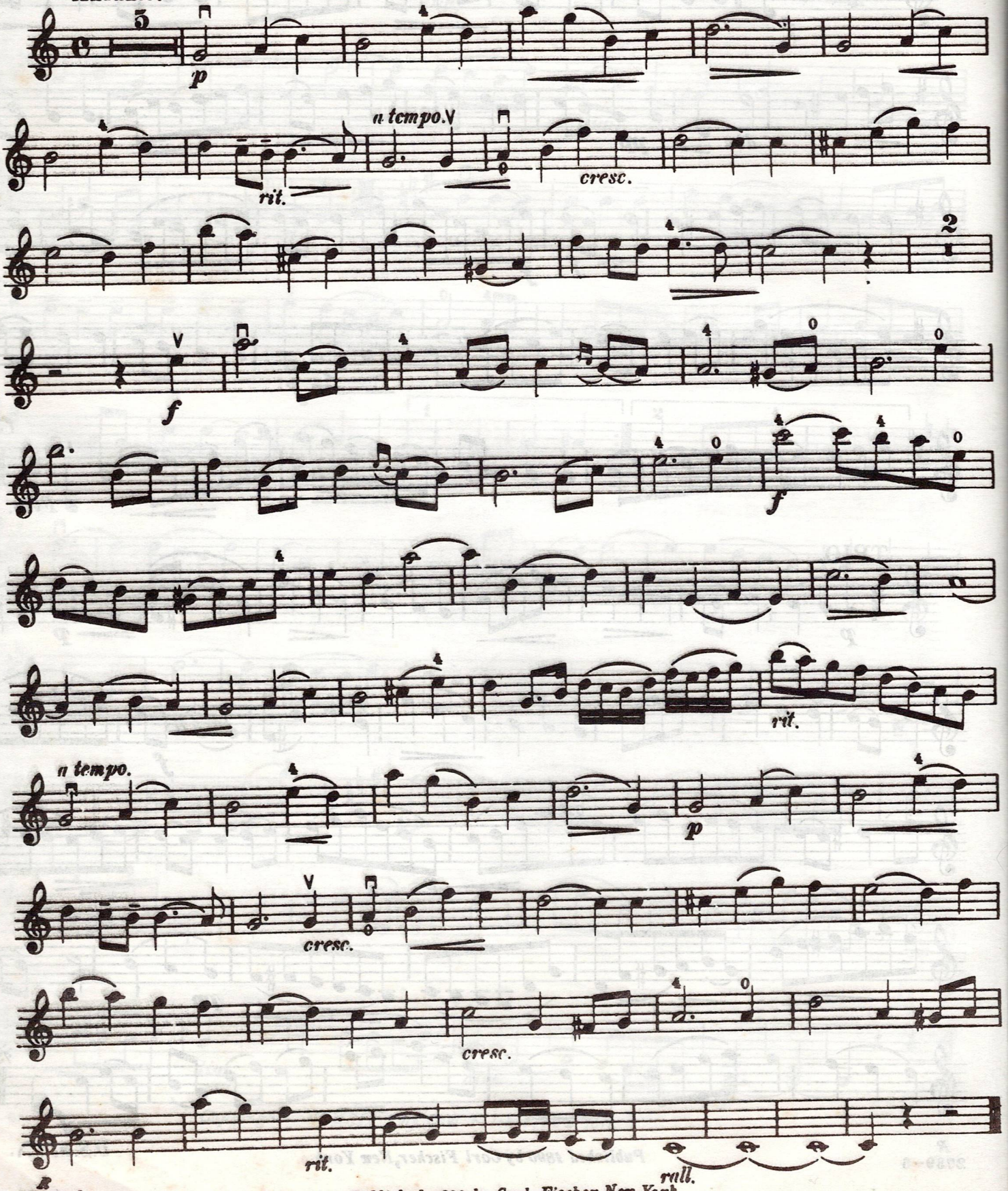
Petite Rêverie.

VIOLIN

⊓ Down-Bow
V Up - Bow

Andante.

Th. Herrmann, Op. 48.



Published 1890 by Carl Fischer New York.

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from the Seventeenth and Eighteenth Centuries

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CELEBRATED AIR ON THE G STRING (S3019)
CHACONNE (03498)
GAVOTTE IN D (B2643)
LOURE (B3043)

ARCANGELO CORELLI

LA FOLIA, VARIATIONS SÉRIEUSES (B3288)

FRANZ JOSEPH GOSSEC

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GEORGE FRIDERIC HANDEL

LARGO (S3266)
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PADRE GIOVANNI BATTISTA MARTINI

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